As the Centuries Turn:

Manuscripts and Books from 1000 to 2000

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An exhibition in the Thomas Fisher Rare Book Library

UNIVERSITY OF TORONTO

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Title page illustration from 1498 Latin Bible (see item 1, case 4).

Although we realize that the Millennium does not really occur in the year 2000 we felt we ought to join the world-wide celebrations of the year. The idea for this exhibition came to me when I wondered, idly, whether the Fisher Library collections were rich enough to illustrate the book as it has appeared over the centenaries of the past thousand years. From 1500 on there was obviously considerable choice, but I was gratified to discover that for the four hundred years before printing in Europe the collections did contain a wealth of interesting manuscript material which could be grouped around the turn of each century from 1000 to 1400. My initial list was refined and expanded by my colleagues and the selection and description of the items chosen became a grand joint effort of the staff of the Fisher Library. This catalogue has nine authors.

This exhibition and catalogue have several themes which run through the centuries, but also arbitrariness caused by chronology. Each case, for instance, contains a Bible, a reflection of the pervasiveness of this text in the history of Western European civilization. From the grand Hebrew Bible of ca.1000 to the tiny English Bible of 1900 these books range from magnificently decorated manuscripts of the late Middle Ages to the equally impressive English illustrated Bible of 1800. Many of the books directly reflect the strengths of the Fisher Library collections. The Hebrew Bible is part of the Friedberg Collection of medieval Hebrew manuscripts and books. The Euclid manuscript is actually dated 1398 by its first owner and has joined a rich collection of printed editions of Euclid in the History of Science Collection, a theme exemplified also by Georgio Valla's *De Expetendis* (1501), Timothy Nourse's *Campania Fœlix* (1700), and William Gilbert's *De Magnete* (1600). Latin classical authors are well represented by Sallust, Terence, Martial, and Livy. English literature is thoroughly covered from Congreve, Defoe and Dryden in 1700 to Hannah More and Maria Edgeworth in 1800 to Conrad, James, Shaw and Yeats in 1900. We wish we had the 1600 quarto of Shakespeare's *Merchant of Venice* to display, but we don't and there is no immediate prospect of us acquiring one.

Our collections of Italian literature are world renowned and are represented by Jacopo Peri's *L'Euridice* (1600) and Girolamo Benivieni's *Commento* of 1500, with its accompanying letter of the same date. The Hannah, Academy of Medicine and T.G.H. Drake collections together constitute a large gathering of material in the history of medicine, exemplified by Edward Jenner's epochal work on vaccination (1800). Our great strengths in historical Canadiana are reflected by Hakluyt's *Voyages* (1600), an issue of the *Canadian Constellation*, Mackenzie's *Voyages* and a fur trade document, all 1800, and, for 1900, *Gold in Kootenay*, the National Council of Women handbook, and an album of evocative views of Toronto. Canadian literature is

represented by Ralph Connor (an astonishing 21 copies of *Black Rock* dated 1898 to 1900), Archibald Lampman, Grant Allen, Robert Barr, May Agnes Fleming, Gilbert Parker and Sara Jeannette Duncan.

There are, of course, many individual works in this exhibition drawn from our general collections. They are, we believe, interesting and important despite having been chosen for inclusion primarily because of the dates they bear. Conversely, a great many authors for which our holdings are strong are not included either because their careers did not cross a century, or because they did not publish anything near or on the turn of a century. Thus figures as diverse as Charles Darwin, Thoreau MacDonald, Aristotle, Voltaire, Hobbes, Locke, Rousseau, John Cowper Powys, Bertrand Russell and many, many others are not represented in this exhibition.

The manuscripts and printed books which make up the collections of the Fisher Library are there because of their actual or potential value for academic research in the Humanities. The context of a particular book or document is all the other works in a special collection, and all the other special collections, which provide the links that increasingly encourage researchers to cross the lines of traditional academic disciplines and to look at old material from new points-of-view. When taken out of the usual context of subject matter and considered solely from the perspective of their dates of composition or publication these books can reveal surprising and interesting things. This is an interdisciplinary exhibition. It seems especially appropriate to mount it and to publish this catalogue in the same year as six departments and faculties of the University of Toronto establish a collaborative Program in "Book History and Print Culture" within the School of Graduate Studies. This exhibition is a celebration of some of the aspects of book history and print culture over the past millennium.

Richard Landon, Director
Nov. 25, 1999

Hebrew Pentateuch. Egypt. ca. 1000

The Earliest Manuscripts, From ca. 1000 to ca. 1200

1 Hebrew Pentateuch. Egypt. ca. 1000

This manuscript was found at the turn of the twentieth century in the Egyptian synagogue in Cairo. That it has survived the ravages of time is truly remarkable, as it was not preserved under ideal conditions. It is written in a typical Hebrew oriental book hand and its script resembles dated manuscripts from the late tenth and early eleventh centuries. It is representative of the scribal tradition of the earliest Hebrew biblical manuscripts, many of which are found in the Firkovich Collection of the Russian National Library in St. Petersburg. The biblical manuscripts in this collection also originated in Egypt.

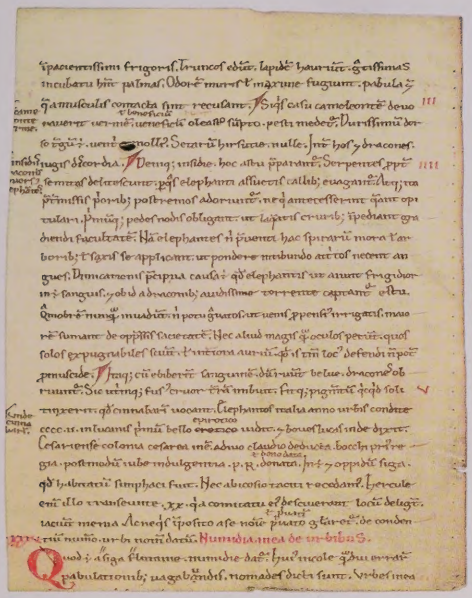
The manuscript is of heroic proportions, the parchment measuring 49 x 49 cm., and the letters measuring 1.25 cm. high. It includes the full *masorah* (textual notes) and vocalization, but lacks the accents. This manuscript includes the text of the first part of the Pentateuch and is bound with another large manuscript and several supplementary manuscripts to comprise a complete copy of the Pentateuch. The binding is modern; when the manuscripts were found they were wrapped in rags, evidently intended to be kept together.

The script is less elegant and refined than others from this period and leads one to suspect that the scribe may have been an apprentice, or someone relatively new to the profession. One can only speculate as to its purpose, but one possibility is that it was intended to be used as a *tiqqun*, or model copy for scribes who wrote Torah scrolls. BW

2 C. Julius Solinus (3rd cent.). *Collectanea Rerum Memorabilium*. ca. 1100.

Written in Carolingian minuscule, probably in Germany, with chapter headings, paragraph marks, etc. in red.
These two leaves come from a manuscript copied about the year 1100, and are parts of chapters 25-26 and 27 of Solinus's *Collectanea Rerum Memorabilium* as printed in Berlin in 1895 in the edition by Theodor Mommsen. The last line on each leaf has been cut away.
The third century A.D. was a time of upheaval in the Roman Empire when both civil and foreign wars were raging, and plague was ravaging the population. One emperor after another was assassinated, usually by the Praetorian Guards, and the Goths and other tribes were invading from the west, the Persians from the east.

It is against this background that Solinus compiled his *Collectanea*, a geographical summary of parts of the known world, based almost entirely upon Pliny's *Naturalis Historia* and Pomponius Mela's *De Chorographia*. It is a work of marvels, guaranteed to appeal to people labouring under fear and uncertainty, and remained popular for over a thousand years, appearing in many manuscript copies, over one hundred and fifty being still



The Excellent and Pleasant Worke of Iulius Solinus Polyhistor. Contayning the Noble Actions of Humaine Creatures, the Secretes & Prouidence of Nature, the Description of Countries, the Maners of the People: With Many Meruailous Things and Strange Antiquities, Seruing for the Benefitt and Recreation of All Sorts of Persons.

extant. Very little is known about Solinus himself, except that he was a Roman citizen, and he is assigned to the third century purely on internal evidence. For instance, he never mentions Christianity, and he always refers to Constantinople (not named so until 330) as Byzantium. The work was printed under numerous titles including that of *Polyhistor*. There has been only one English translation, by Arthur Golding (1536-1606), which was printed in London by I. Charlewoode for Thomas Hacket in 1587 with the title:

The following extracts are taken from Golding's translation (spelling modernized):

Elephant:

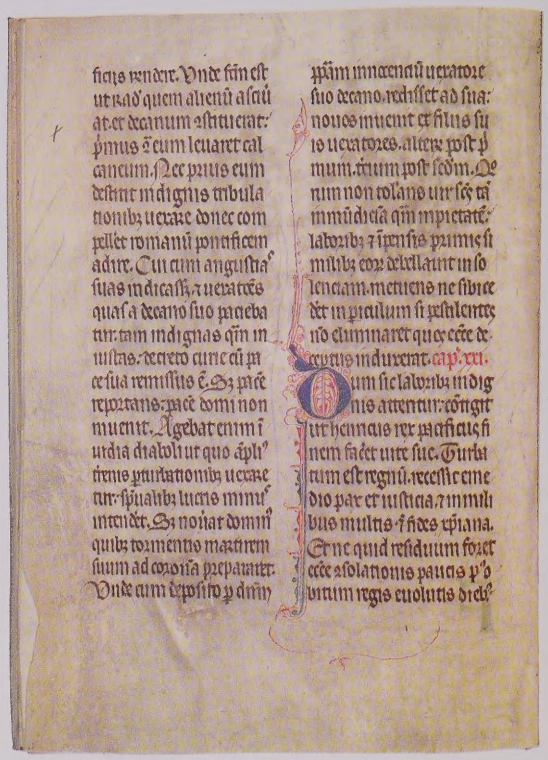
> They eat the bodies of trees, swallow stones, and love above all things to feed on dates. Most of all things they shun the savour of a mouse: and they will not eat of any thing that mice have touched. If any of them by chance devour a chameleon (which worm is as poison to elephants) he remedies the mischief by eating a wild olive. The hide on their backs is very hard, and the skin on their bellies is but soft, and they are altogether smooth without hair. Between them and the dragons is continual enmity, and the ambush is laid for them in this wily sort. The serpents lurk by the waysides, where the elephants use to go customably: and letting the foremost slip by, they assail the hindermost, to the intent the first should not be able to rescue the last, and first they writhe their tails in knots about their feet, that having snarled their legs, they may stay them from going away. For the elephants if they be not prevented and stayed by this winding about

their feet, do lean themselves to trees or stones, and therewith enforcing themselves, tread the dragons to death.

Basilisk

On the left hand of Cyrene is Africa, on the right side Egypt, on the foreside the rough and harbourless sea, on the backpart divers barbarous nations, and a wilderness not to be come unto, uninhabited and forlorn which breeds the cockatrice (basiliscus), such a singuler mischief as is not in all the whole world beside. It is a serpent almost half a foot long, white, with, as it were a little mitre, proportioned in lines on his head. He is given to the utter destruction not only of man and beast, or whatsoever has life, but also even of the earth, which he stains and burns up, and sears away, wheresoever he has his deadly den. To be short, he destroys herbs, kills trees, and infects the very air: insomuch that no bird is able to fly over the place which he has infected with his pestilent breath. When he moves himself he creeps with his one half, and with the other half advances himself aloft … And yet for all this, he is overcome by weasels (mustelae) …

EAJ



William de Wycumbe (fl. 1160). *Vita Venerabilis Roberti Herefordensis.* England. First half of the 13th century.

3 William de Wycumbe (fl. 1160). *Vita Venerabilis Roberti Herefordensis*. England. First half of the 13th century.

Written on vellum in a large and regular gothic book hand. The initials are in blue with red infilling and elaborate flourishes, some ending in human and animal heads. There are a few marginal pen drawings of grotesques.

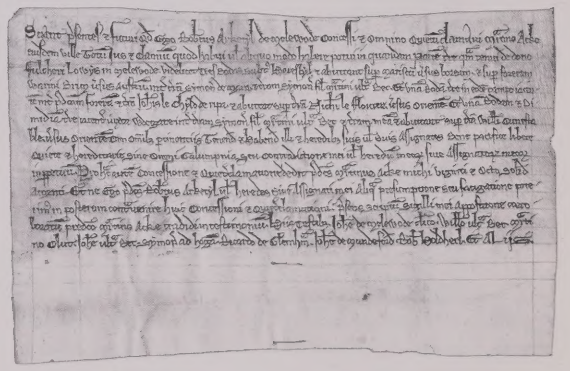
Robert of Bethune, Bishop of Hereford, who died in 1148, was known as "the good bishop" for his championship of justice and peace during the civil and religious conflicts in the time of Stephen and Matilda. In 1136 Robert refounded the Augustinian monastery of Llanthony in Gloucestershire, the monks having been forced from the first, in Monmouthshire, by the Welsh, and it was probably here that William of Wycumbe, Robert's chaplain, wrote his life of the Bishop. William eventually became the fourth prior, but was removed after the monks mutinied in protest at the harsh discipline he imposed.

Two other manuscripts of this work survive, one in the Lambeth Palace Library, the other in the British Library. The text was published by Henry Wharton in his *Anglia Sacra* (1691), using the British Library manuscript.

The provenance of this manuscript can be traced down the centuries: it was in the possession of a church in Hereford, probably the cathedral, following the dissolution of the monasteries, and in the seventeenth century it belonged to Dr. Silas Taylor, the Herefordshire antiquary. In the nineteenth century it was owned first by Thomas Bird, and then by the great collector, Sir Thomas Phillipps. EAJ

4 Three double leaves from a book containing directions in verse on how to live a godly life. Latin. First half of the 13th century.

Written in the Netherlands in a rather crude Low-German book hand. Each sentence begins with a rubricated initial and each section with a more elaborate initial. The leaves must have been used as pastedowns in a printed book as they are very worn and some of the text is illegible. This was the fate of many mediaeval manuscripts, as they were accounted of no value once the printing press was well established, and many were cut up and used as scrap, as binding stiffenings, or even as the binding itself. EAJ



5 Quitclaim by Robert Arketyl of Melwode or Methwold in Norfolk, England. Latin. ca. 1200.

In this conveyance, written in an unusually elaborate hand, Robert Arketyl or Arketel, and his heirs and assignes, concede all claims to three pieces of land to Martin Acke. It describes the situation of all three pieces. The first, consisting of three "rodas", lies beneath Hereshil, one "rodam" is in an adjacent field, and one and a half "terrae" are near Udegate. A rood is a measure of land containing forty square poles or perches, but varying locally. Holders of adjoining lands include Simon "de Martini" and Simon, son of "Martini ultimam Bec" to the south, and John le Chyld de Ripa, Nicholas le Flouter(?) and William Cunestable to the east. For this quitclaim Martin Acke paid Arketyl twenty-eight "solidis argenti" (shillings of silver). The deed is witnessed by several people including two clerks, one being John de Melwode. EAJ

6 Confirmation of grants of annual revenue by Henry, son of William of Snetesham, to John de Ingaldestorp (Ingaldsthorp), Norfolk, England. Latin. ca. 1205.

Written in an early court hand.

Several parcels of land are included. For two acres and a part, in Snettesham, between the lands of John Pigot and Wilfrid Palmer, John was to pay Henry and his heirs eight denarii (pennies). The document sets out when they should be paid, three at the feast of the Purification of the Blessed Virgin Mary, for example, one at Pentecost, and one at the feast of St. Michael.

The witnesses include Edmund de Ingaldestorp and Andrew de Scharneburn. EAJ

Manuscripts ca. 1300

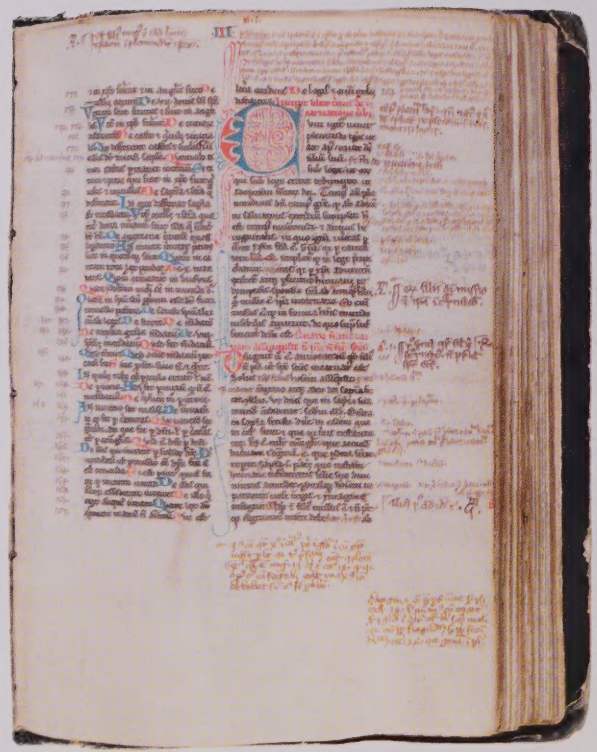
1 Biblia Latina. Italy. Last quarter of the 13th century.

Written on vellum, probably in Bologna. Each book begins with a magnificent illuminated initial with decorations extending the length of the page, often including grotesques; there are other smaller decorated initials. Blue is the predominant colour, with particularly bright and rich gold leaf. There are marginal and/or central borders on most pages. There are some scribal errors where words have been erased but not corrected.

The miniatures bear some similarity to the work of Jacopino da Reggio, one of the most impressive of the illuminators working in Bologna in this period.

This is the Vulgate translation of the Bible. The primary sources for the Old Testament text come from Hebrew manuscripts, for the New Testament text from Greek manuscripts; the various translations being of great value in establishing general accuracy and elucidating obscure and disputed passages. The earliest of the versions is that known as the Septuagint, the Greek version of the Old Testament, which was produced in Alexandria probably between the years 285 and 150 B.C. Its name is derived from the tradition that the work was done by seventy translators. The Latin version of the Scriptures, commonly called the Vulgate, was the work of Jerome who was commissioned by Pope Damasus about 382 A.D. to prepare an authoritative Latin text. The New Testament was the first to be translated, and was mainly a revision of the existing Latin manuscripts. Concluding, however, that the Septuagint text was too corrupt to be used, Jerome translated the Old Testament direct from the original Hebrew. At first, the "editio vulgata" encountered considerable opposition, but gradually its own merits, having "both the dignity of a scholarly translation and the simple force of popular language", won it a unique place as "the Bible of Western Christendom for a thousand years". Not until 1546, however, was it declared, by the Council of Trent, to be the "authentic" Latin version.

On loan from a private collection. EAJ



Peter Lombard, Bishop of Paris (ca. 1100-1160). *Sententiarum Libri IV*. France. Late 13th century.

2 Peter Lombard, Bishop of Paris (ca. 1100-1160). *Sententiarum Libri IV*. France. Late 13th century.

Written on vellum, in Paris, in a minute gothic script, with initials and decorations in red or blue. With a gloss in an equally small hand. The script is unusually tiny but it is perfectly clear to a modern eye with the help of a magnifying glass.

Scholasticism was the predominant theological and philosophical teaching of the Middle Ages, its doctrines being founded upon Aristotelian logic and the perceived need to reconcile this with Christianity. Petrus Lombardus was one of the most influential of the schoolmen and was known as "Magister Sententiarum" (Master of the Sentences). He wrote his *Sententiae* while teaching at the cathedral school of Notre Dame in Paris, between 1145 and 1150. The work is chiefly a collection of opinions of the Church Fathers on various theological questions, and became extremely popular. Because it contained a summary of the Catholic faith and was designed to put an end to theological controversy, it was used as a textbook in most theological schools for several centuries and gave rise to many commentaries, over one hundred and sixty being written in England alone. Each of the four books treats of a number of points in the form of question and answer, with objections and replies. These are often further divided into subdivisions called "distinctiones". Subjects include the Trinity, divinity, foreknowledge, free will, angels, humans, the nature of man and sin, the incarnation, and the sacraments. EAJ

3 Henricus de Segusia, Cardinal (ca. 1200-1271). *Liber Copiose*. France. First quarter of the 14th century.

Written on vellum in a gothic (rotunda) book hand with two columns to a page. Rubricated in red and blue.

In five books; books two to five are each headed by an illuminated miniature, usually with a full page trailer. There are two illuminated illustrated pages, one in book one, the other in book four. Drolleries and fabulous beasts appear throughout the text, and unusually bright colours have been used, such as blue, orange, pink, raspberry red.

This work is a commentary on the *Decretals*, which consist of papal letters containing pontifical decisions on disciplinary matters. By the time of Pope Gregory IX there were five compilations of these "decretales", and in 1230 he ordered his chaplain, Raymond of Peñafort, to form a new collection intended to replace them. This compilation forms the basis of canon law and is still consulted. Henricus was one of many commentators.

Henricus de Segusia (Susa), also known as Hostiensis, was not only a priest but also one of the most eminent of thirteenth century jurists. He studied law at Bologna in the 1220s. There he met the future Pope Innocent IV and eventually became his chaplain, often being sent by him on diplomatic missions. In the meantime Henricus became Bishop of Sisteron in 1243/44 and from 1250 to 1261 was Bishop of Embrun. In 1262 he was made a Cardinal and received the bishopric of Ostia, hence the name Hostiensis. He took part in the extended conclave

at Viterbo to elect a new pope following the death of Clement IV in 1268, but was forced to leave because of ill health and died before the election of Gregory X which did not take place until 1 September 1271.

On loan from a private collection. EAJ

4 Deed confirming the conveyance of land and buildings by Peter le Norreys, son and heir of William le Norreys, of Bristol, England, to John de Budeford (Bedford). Latin. ca. 1310.

Written in a neat scribal hand by the clerk, Robertus le Riche. John de Budeford was to pay Peter le Norreys, his heirs and assigns, one rose annually on the feast of St. John the Baptist, and six denarii (pennies) at Hock-day (the second or third Tuesday after Easter) and another six at the feast of St. Michael. This deed situates the land between that belonging to Hamundus de Frome to the south, and that held by Helyas Pistor to the north.

In *The Great Red Book of Bristol*, volume 1, there is reference to a conveyance of land by Margery (Peter's sister?), daughter of William le Norreys, to Melebrond Pistor. It too is undated but seems to have been slightly earlier than this one. EAJ

5 Fragment of a Latin Breviary. Italy. First half of the 14th century.

Written in a gothic hand, possibly in the area of Naples. The capitals alternate in red and blue but towards the end of the tiny book they have been omitted. Only nineteen of the thirty leaves are written on, the rest being blank. The original binding remains but in a very worn condition.

The manuscript begins with the second line "Porta manes et succere stella maris cadenti" of the antiphon "Alma Redemptoris Mater", and continues with the Magnificat. It also includes the "Stabat Mater dolorosa".

The Breviary, like the Missal, is a composite volume containing the Psalter and all the other texts, prayers, hymns and antiphons needed for the Divine Office, or daily service recited by the priests and monks throughout the Church year. EAJ

6 Three leaves from a Latin treatise on canon law. Italy. First half of the 14th century.

Written in a small but fine regular book hand, with a large number of decorative marginal capital letters in red, and paragraph rubrication. There are references to Italy, Florence, Boniface, Archbishop of Mainz, a Synod of Constantinople, Isidore, Innocent, Bishop of Sardinia, etc. Two small figures on one page point to the text, one holds a hammer, the other a horn. EAJ

CASE THREE

Manuscripts ca. 1400

1 Euclid. *Elementa*. Books 1-15.
France. Late 14th century.

Written on vellum in a gothic book hand and signed at the end by the scribe, Potunius. The text is written in large letters, the commentary in small letters. Some leaves include catchwords. There are coloured diagrams in the margins. The Latin translation is by Adelard of Bath (ca. 1116-1142) and the commentary by Campano da Novara (d. 1296).

The text begins with a large illuminated capital P, in which is a portrait of Euclid himself, followed by the words "unctus est cuius pars no[n] est no[n] est" (A point is that which has no part), interspersed with small animals, some with curly tails. A smaller illuminated capital begins most of the books. Each capital includes a trailer of varying length. Euclid's text is marked by a small initial in red with green decoration and Campano's by one in blue with red decoration.

Dated by the first(?) owner: 1398 10 noue[m]bris.

Euclid, in his *Elementa*, brought together all mathematical knowledge since Pythagoras, and organized it so that the theorems followed each other in logical order. It remained the basis for the teaching of geometry for several hundred years.

The text was lost to the west for centuries, but

preserved by Arabic scholars in their own language. Adelard of Bath, an Englishman who travelled widely and is said to have abstracted a copy while studying at Córdoba in Spain, translated the work from Arabic into Latin, thus making it available to contemporary scholars.

Campano da Novara was a mathematician, and chaplain to Pope Urban IV and his successors. He also wrote on astronomical matters.

The *Elementa* was first printed in Venice in 1482 by Erhart Ratdolt.

On loan from a private collection. EAJ

2 *Missale Pragense*. Bohemia. Between 1400 and 1410.

Written on vellum in a gothic liturgical hand. Originally there were fourteen very fine illuminated initials with floral trailers, but one has been cut out. The miniature for Advent at the beginning of the Church year, shows Christ Pantocrator (Christ the King). At His feet is the figure of a man, possibly the person for whom the book was made. The background is gold and the green initial A begins the text, "Ad te levavi animam meam deus" (Unto thee O God will I lift up my soul). The border includes, sitting on branches, a rabbit, a monkey, with a chain round its neck and wearing a wreath, and a bird. Unfortunately, the top and bottom of the page have been cropped so that some of the border is missing.

The music for the antiphons is included in two sections. The Bohemian saints, Ludmilla (feast, 16th September

and translation, 10th November) and her grandson, Wenceslaus, Duke of Bohemia (28th September), are included in the calendar and in the Commune sanctorum (Common of saints – general offices for saints).

The Missal gathers together all the Latin texts necessary for the celebration of the Mass throughout the year.

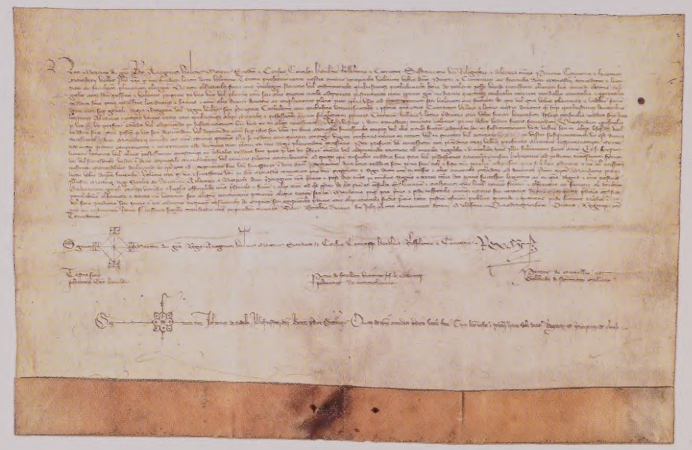
On loan from a private collection. EAJ

3 Albertus de Saxonia (d. 1390). *Questiones in Aristotelis De Caelo et Mundo*. Italy. 1407.

Written in a book hand at Siena, on paper, this copy was completed on 27 May 1407 and appears to be the earliest dated extant manuscript of this important scientific text. The colophon reveals that the scribe was a student at the University of Siena; probably Mateo de Bonettis, who sold the volume to Bartolomaeus de Alferiis on the last day of October 1414. At the end of the fifteenth century it was in the possession of the Monastery of San Domenico in Perugia.

Albertus was educated at Prague and at Paris and received his master of arts degree at the latter in 1351. He very quickly became famous as a teacher and was made rector of the University of Paris in 1353. His lectures were modelled chiefly on those of Jean Buridan (1300-1358), who also wrote a book of questions on Aristotle's *De caelo et mundo*. Albertus seems to have left Paris in 1362 and to have spent two years working for Pope Urban V at Avignon. He was instrumental in founding the University of Vienna and drawing up its statutes, and became its first rector. In 1366, after only a year in that position, he was consecrated Bishop of Halberstadt, where he stayed for twenty-four years until his death at the age of seventy-six. He was an important commentator on Aristotle's natural philosophy. This work was first printed in Pavia in 1481 and there were two editions in Venice in the fifteenth century, 1492 and 1497. EAJ

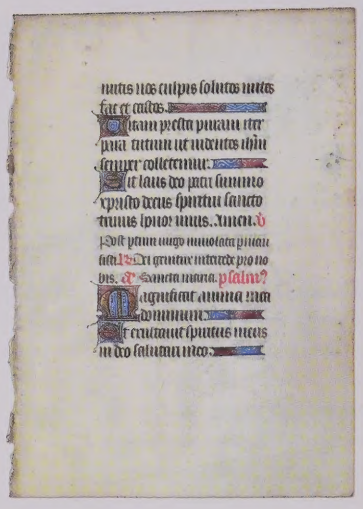
4 Deed Granting Privileges to the Charterhouse of Val de Cristo (Valldecrist), Spain, by Martin I, King of Aragon. Latin. 10 July 1408.



The document is signed by the King, who reigned from 1395 to 1410, and is in the hand of his secretary, Johannes de Tudela, who also signed it. It provides the monastery with rents and proceeds from fields, gardens and vineyards, and grants other privileges to the prior, convent and brothers to help them sustain the necessities of life. It also alienates lands in mortmain to the monastery.

Martin's son, another Martin, who was King of Sicily, and who died in 1409, and his successors, are ordered to continue these provisions in perpetuity.

The Carthusian monastery here called "Monasterium Vallis Jeshu Christi", was founded by Martin, while Infante, in 1385. It is close to the village of Altura and the nearest town is Segorbe. The Prior General of the Carthusian Order, Boniface Ferrer, brother of Saint Vincent Ferrer, lived there from 1402 until 1416. The monastery was suppressed by the government in 1834 and is now in ruins. EAJ



5 Leaf detached from an illuminated Book of Hours in Latin. France? Early 15th cent.

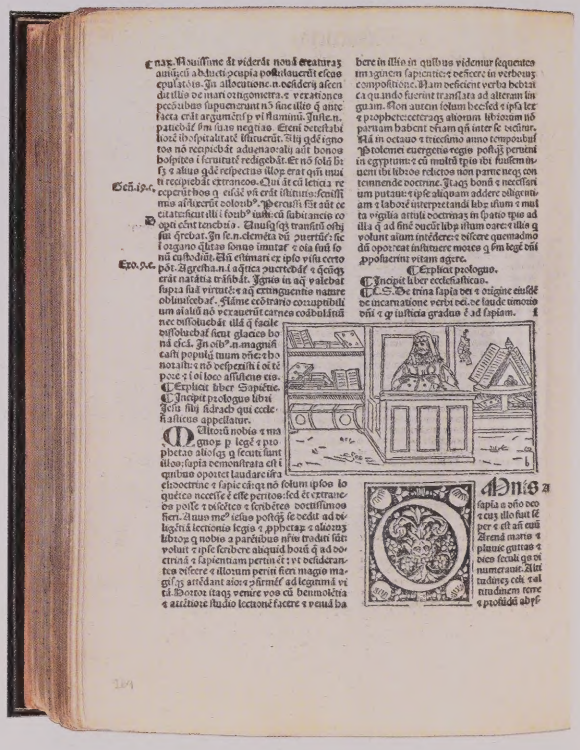
Written in a bold liturgical hand on vellum. The initials are outlined in gold with red or blue infill and surround. Otherwise empty lines are completed with a red/blue or blue/red bar decorated with gold dots. The leaf contains part of the Magnificat ("Magnificat anima mea dominum") from the service for Vespers.

During the fourteenth century the book of hours became the devotional book for the lay person to use at various set hours throughout the day. Copies were often commissioned by the rich, and the amount of decoration depended on the wealth of the prospective owner. The most famous example is the splendidly illuminated *Trés riches heures* of the Duc de Berry. Others were produced for the mass market, with little or no illumination. By the fifteenth century the Book of Hours had become immensely popular, and eventually most households owned a copy, from which children were often taught to read.

The contents varied, but the principal part was centred around the veneration of the Virgin Mary, and became known as the Little Office or Hours of the Virgin. This was divided into the same eight canonical hours as in the Breviary, but with fewer elements. Other texts often included are the Seven Penitential Psalms, a Litany of Saints, the Office of the Dead, the Hours of the Cross, the Hours of the Holy Spirit, and various intercessory prayers to the Virgin and the saints. A calendar to indicate the feast days of the saints and religious festivals always precedes the text and this, with the Litany, can often be used to establish the place and date of writing, depending on which local saints are included. EAJ

Early Printing ca. 1500

1 Bible. Latin. Vulgate. 1498. *Biblia cum Tabula Nuper Impressa [et] cum Summariis Nouiter Editis*. Impressum Venetijs: p[er] Symonem dictu[m] Beuilagua, 1498. die octauo Maij.

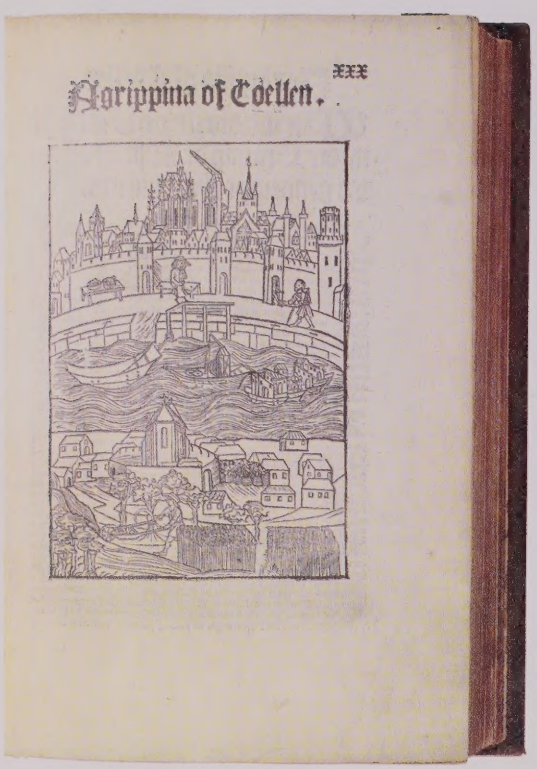


The work begins with the mnemonic "Tabula super Bibliam per versus composita", attributed to Alexander Villadeus (fl. ca. 1240), each verse giving one word as the key to the contents of the book. This is followed by Gabriele Bruno's "Tabula alphabetica". At the end is "Interp[re]tat[i]ones Hebraicoru[m] nominum secundu[m] ordinem alphebeti [sic]".

Each book begins with a woodcut illustration and initial taken from Niccolò Malermi's Italian translation of the Bible. These woodcuts first appeared in the Venetian edition of 1490. Many of the illustrations are signed "b", which is thought to be the mark of the workshop where they were cut, rather than the initial of a designer.

Gabriele Bruno was born in Venice in the first half of the fifteenth century and died there in 1508. He joined the Franciscan order. For his scholarly work on the Bible he became known as Master of the Holy Scriptures and theology.

This copy was bound by Alice Pattinson in 1903 in dark blue crushed levant morocco. She was a pupil of the famous bookbinder, Douglas Cockerell, and set up her bindery in his rooms at 29 Gilbert Street in London when he moved to Ewell in 1902. EAJ



2 Kölnische Chronik. *Die Cronica van der Hilliger Stat van Coellen*. In Coellen: Ind hait gedruckt mit groissem ernst in vlijss Johan Koelhoff…, Vollendet op Sent Bartholomeus auent [23 August 1499]

The Cologne Chronicle, the first history of that city, has been a controversial book since its publication. The author is unknown, although he was probably a Dominican and may have been named Hamelmann. The good burghers of Cologne objected to certain passages in the text and directed their ire at the printer, KoelhoV, who was forced to sell his house to cover the cost of printing. In response, however, he did make some textual changes, and several printing variants survive.

The Chronicle's best known passage concerns the history of the beginning of printing in Europe. The chronicler interviewed Ulrich Zel, Cologne's first printer who had learned the art in Mainz in the 1460s, and was told by him that the first book had been printed in Mainz by Johann Gutenberg in 1450. Zel also mentioned the Donatus editions from the Netherlands as precursors, however, and this passage was later seized as evidence by those scholars who believed that Harlem was the birthplace of printing.

The Chronicle is also famous for its woodcut illustrations. Ninety-two woodcuts (with some repetitions) are employed, the most evocative being the view of Cologne which emphasizes the city's position as a commercial centre, displaying a water-mill and barges on the river Rhine. In the background is the Cathedral, with what appears to be a crane on one tower. In fact, the Cologne

Cathedral was begun 1248 (on the site of an earlier church) and not finally completed until 1880, thus the woodcut shows it during one of its many periods of construction. Cologne was founded in 50 A.D. by Agrippina, wife of the Emperor Claudius, hence the reference to her in the caption to the woodcut, and the Latin form of its name, Colonia Agrippina.

This copy of the Cologne Chronicle formally belonged to the Rev. Walter Sneyd and to Dr. Charles L. Nichols. Sneyd (1809-1888), a collector and traveller, formed a considerable collection of books and manuscripts which was sold in 1903, but his papers remain at his house, Keele Hall, now part of the University of Keele. Dr. Nichols lived in Worcester, Mass., and most of his extensive collections were left to the American Antiquarian Society and the Massachusetts Historical Society. RL

3 Martial (1st century A.D.). *Martialis*. Venetiis: In aedibus Aldi, mense Decembri 1501.

Contains Martial's *Epigrammata*, books 1-14.

This is an example of one of Aldus Manutius's "little portable books" (*libelli portatiles*), the first pocket books. The scholar and printer, Aldo Manuzio (1449 or 50-1515), who always used the Latin form of his name, set himself the task of making the Greek and Latin classics readily available. The typefont, mimicking humanistic cursive script and possibly based on Aldus's own handwriting, was cut by Francesco GriVo da Bologna, a skilled artisan but of dubious character, who was hanged for murdering his son-in-law.

Marcus Valerius Martialis was born in Bibilis, Spain around 40 A.D. In 64 he moved to Rome and lived there until his return to Spain in 100, where he died three or so years later. With few means, he probably began writing epigrams as a way of acquiring patrons by complimenting them in verse. In this way he came to know everyone in Rome. One epigram in Book X is addressed to Pliny the Younger. On hearing of Martial's death, Pliny wrote to his friend, Cornelius Priscus:

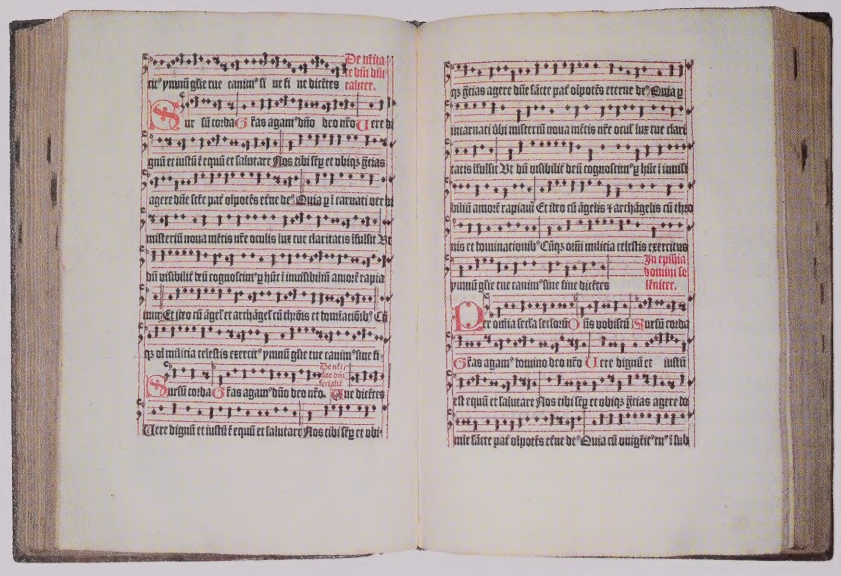
> I hear with regret that Valerius Martial is dead. He was a man of talent, acuteness and spirit, with plenty of wit and gall, and as sincere as he was witty.
> (Translation by Charles Thomas Cruttwell)

This copy came from the library of the Earls of Traquair at Traquair House. EAJ

4 *Missale Bamburgense*. In civitate Bambe[r]gen[se]: Per magistru[m] Joha[n]nes Pfeyl ... dilige[n]tissime impressus, 1499.

Printed in gothic black letter with rubrics. With music. Illuminated initials are added in red, gold and blue.

The caption title reads "Incipit liber missalis s[e]c[un]d[u]m ordine[m] ecclesie Babenbergu[m]". Babenberg was the name of the family which preceded the Habsburgs as rulers of the duchy of Austria. The male line died out in 1246 but the name endured in the castle around which the city of Bamberg grew up.



Missale Bamburgense. 1499

The calendar of saints includes the canonization of St. Heinrich in March, which took place in 1146, and his feast day in July. Henry II (973-1024), Holy Roman Emperor, established the see of Bamberg and built both its Cathedral, between 1004 and 1012, and a monastery.

The missal is bound in contemporary wooden boards, covered by blind-tooled pigskin. It was bequeathed to the University of Toronto Library in 1901 by Henry Scadding, once Rector of Holy Trinity Church, Toronto.

EAJ

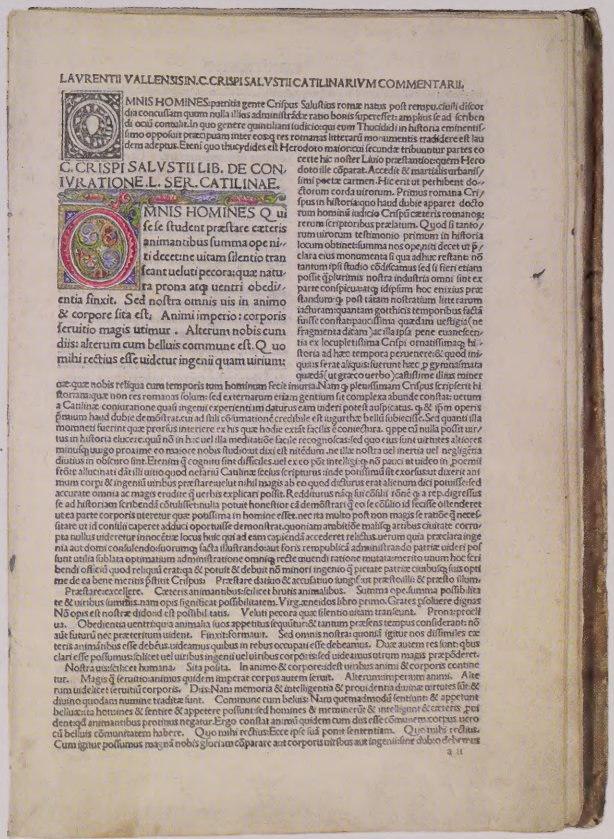
5 Sallust (86-34 B.C.). [*Opera*] *Hoc in volumine haec continentur* … Romae per Pomponium emendata; Brixiaeq[ue] per Ioannem Britanni cum diligentissime reuisa. [Venetiis: Christophorus de Pensis de Mandello, between 1495 and 1500]

Sallust's text is surrounded by the commentaries of Laurentius Valla and Joannes Chrysostomus Soldus. Decorated, illuminated initials have been added by hand in vivid colours. They are of varying size and appear in both text and commentaries. In this work, and other printed books of the fifteenth century, the manuscript tradition is continued with the use of contractions and abbreviations which had been developed by mediaeval scribes to shorten their labours.

The work was edited by Pomponius Laetus and Joannes Britannicus. It was first printed in Brescia (Brixiae) by Bernardinus de Misintis in 1495 or 1496, and this edition is a page by page reprint. It includes Sallust's three extant works: *Bellum Catilinarium*, *Bellum Iugurtinum* and fragments of his *Historiae*, a history of Rome from 78-67 B.C. His model was the Greek historian, Thucydides, whom he imitated with philosophical introductions and in terseness of style:

> Lucius Catiline, of noble descent, was of great strength, both of understanding and body; but of an evil and depraved disposition.
> (Translation by William Cooke, *Works of Sallust*, London, 1746)

EAJ



LAVRENTII VALLENSIS IN C. CRISPI SALVSTII CATILINARIVM COMMENTARII.

OMNIS HOMINES patricia gente Crispus Salustius romae natus post rempublicam discordia concussam quum nulla illius administratione ratio bonis superesset: amplius se ad scribendi otii consulit. In quo genere quintilianus iudicio eorum Thucididi in historia eminentissimo opposuit praeci puam inter eos res romanas litterarum monumentis tradidere et laudem adeptus. Enim quo thucydides elt. Herodoto maior ocu secunda: tribuuntur partes eo cete hic noster Livio praestantior regum Herodoto ille cōparat. Accedit & martialis urbanissimi poetae carmen. Hic erit ut perhibent doctorum corda uirorum. Primus romana Crispus in historia: quo haud dubie apparet doctorum hominū iudicio Crispū ceteris romanorum rerum scriptoribus praelatum. Quod si tanto rum uirorum testimonio primum in historia locum obtinet: summa nos ope niti decet ut p̄clara eius monumenta si qua adhuc restant: nō tantum ipsi studio cōdiscamus sed & fieri etiam possit q̄plurimis nostra industria omni sint ex parte conspicua: atq; idipsum hoc enixius praestandum q̄ poēta tatam nostratium litterarum iacturam quantam gothicis temporibus facta fuisse constat: paucissima quaedam uestigia (ne fragmenta dicam) ac illa ipsa pene euanescentia ex locupletissima Crispi ornatissimaq; historia ad haec tempora peruenere: & quod miquis se rate aliquis: fuerunt haec p̄ gymnasmata quardā (ut graeco uerbo) castissime diuas minerae quae nobis reliqua cum temporis tum hominum fecit iniuria. Nam q̄ pleuissimam Crispus scripserit historiam quat non res romanas solum sed ceteramum etiam gentium se complexa abunde constat: uerum a Catilinae coniuratione quasi ingenii experientiam daturus eam uideri potest auspicatus. q̄ & ipsum operis finium haud dubie demōstrat: cui ad fidē cōmutationē credibile est iugurthae belli subiecisse. Sed quanti illa momenti fuerint quae prorsus interiere ex his quae hodie extant facile cōnectura. qppe cū nulla possit uirtus in historia eluere: quū nō in hoc uel illa meditatione facile recognoscantur quo cum sint uirtutes alteraeq; minus quū go proiane co maxoe nobis studiorum diuc est nūc dum. ne ille nostra uel inertia uel negligentia diutius in obscuro sint. Etenim q̄ cognitu sint difficiles uel ex eo pōt intelligi: q̄ nō pauci ut uideo in poemis sroōe alucinati dātilli uiro quod nefarii Catilinae scelus scripturus sinde possimus dīt exorsusut dixerit animum corpi & ingenii uirtibus praestare: uelut nihil magis ab eo quod dictuus erat alienum dici potuisse: sed accurate omnia ac magis erudite q̄ uerbis explicari possit. Rectdiuus nisq; fuī cōsilii rōne q̄ a rep. digressus se ad historiam scribendā cōnulisset: nulla potuit honestior cā demōstrari q̄ eo se cōsilio id fecisse: ut tenderet ut ea parte corporis uteretur quae potissima in homine esset. nec ita multo post non magis se ratōe q̄ necessitate ut id consilii caperet adiuci oportuisse demonstrat. quoniam ambitiōe malisq; atribus ciuitate corrupta nullus uideretur innocentae locus huic qui ad eum capiendā accederet relictus: uerum quia praeclara ingenia aut domi consulendo suorum q̄ facta illustrando: aut foris rempublicā administrando patriae uideri possunt utilia sabiata optimatium administratione omnia q̄ recte quendi ratione mutatamento in unum hoc scribendi officii quod reliquā erat q̄ potuit & debuit nō minori ingenio q̄ pietate patriae ciubusq; fuis optime de ea bene meritus p̄bitur Crispus. Praestare dixiro & acutiuno ingēnium praeliolis & pretio illum. Praestare excellere. Ceteris animantibus: scilicet brutis animalibus. Summa ope: summa possibilitate & uirtibus sumptis: nam opis significat possibilitatem. Virg. aeneidos libro primo. Grates soluere dignas. Nō opis est nostrae: dido sed est possibil tatis. Veluti pecora quae silentio uitam transeunt. Pronaq; proclua. Obedientia uentriquia animalia suos appetitus sequūtur: & tanum praesens tempus considerant: nō aut futuri nec praeterirum uident. Finxit formuat. Sed omnis nostra quoniā ignitur nos dissimiles ceteris animantibus esse debēus: uideamus quibus in rebus occupari esse debeamus. Duae autem res sunt: quibus clari esse possumus: scilicet uel uirtibus ingenii uel uirtibus corporis: sed uidemus utrum magis praepōderet. Nostra uis: scilicet humana. Sita posita. In animo & corpore: idest uirtibus animi & corporis continetur. Magis q̄ seruitor animus quidem imperat corpus autem seruit. Alterum imperium animi. Alterum uidelicet seruitū corporis. Dis: Natu memoria & intelligenia & prouidentia diuinae virtutes sūt: & diuino quodam numine traditae sunt. Commune cum belua: Nam quemadmodū sentiunt & appetunt beluae: ita homines & sentire & appetere possunt: sed homines & meminerūt & intelligunt & ceteris q̄ dentes q̄ animantibus protinus negatur. Ergo consilat animi quidem cum diuesse cōmunem corpus uero cū bellum cōmunitatem habere. Quo mihi rectius: Ecce ipse iuā pons sententiam. Quo mihi rectius. Cum igitur possimus magnā nobis gloriam cōparare aut corporis uirtibus aut ingenii sōne dubio debemus

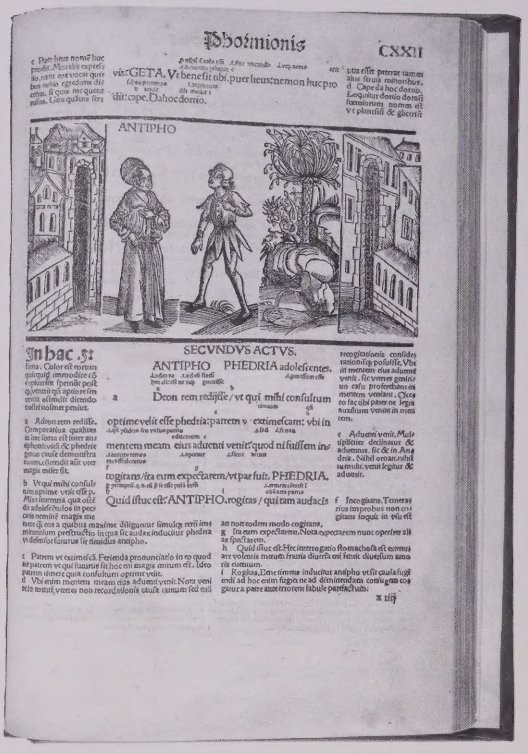
C. CRISPI SALVSTII LIB. DE CONIVRATIONE. L. SER. CATILINAE.

OMNIS HOMINES Q ui se se student praestare ceteris animantibus summa ope niti decet ne uitam silentio transeant ueluti pecora quae natura prona atq; uentri obedientia finxit. Sed nostra omnis uis in animo & corpore sita est, Animi imperio: corporis seruitio magis utimur. Alterum nobis cum diis: alterum cum belluis commune est. Q uo mihi rectius esse uidetur ingenii quam uirium:

6 Terence (ca. 185-159 B.C.). *Comoediae.* [In urbe Argentina: Johann (Reinhard) Gruninger, 1499]

The six Latin comedies of Terence were written in Rome between 166 and 160 B.C., but were based on the Greek comedies of Athens written a century before. Apparently relatively unsuccessful in their own time, the plays became much admired in the ensuing centuries for their "purity of style" and vivid characterization. Cicero and Horace often quoted Terence and manuscripts of his plays survived in monasteries and convents through the Middle Ages and were rediscovered in the Renaissance.

The first publication of Terence's plays occurred in Strasburg in 1470. By the end of the fifteenth century 117 editions had been published and the plays had become required texts in European and English schools. Renaissance schoolboys in England were encouraged to give performances of the plays for the improvement of their conversational Latin. In these school performances lay the beginnings of sixteenth century English dramatic comedy and the earliest comedies in English, *Ralph Roister Doister* and *Gammer Gurton's Needle*, both written in the mid sixteenth century for school and university performance, were closely modeled on Terence's plays. They adhered strictly to the dramatic structure established by Terence, consisting of five acts, each of which contained a large number of individual scenes, with the unities of time and place carefully observed throughout the whole piece. Terence's influence continued through the sixteenth century and is evident again in the Restoration comedies of manners in such playwrights as



Congreve and Sheridan as well as in French drama.

Gruninger's edition of Terence is famous for its woodcut illustrations which give some indication of how the Renaissance envisioned the performance of these dramas. Full page illustrations precede each comedy and provide a kind of diagram of the action, portraying and

identifying all the characters, showing them in fifteenth century dress, placing them in an urban setting, and indicating their relationships to each other with interconnecting lines. Individual scenes are illustrated by combinations of several separate woodcuts, each portraying a character in the scene who is identified by name in an overhead scroll. Additional separate woodcuts are used to indicate the setting. There are a total of eighty-five separate woodcuts used in the work, which are used interchangeably in different combinations throughout the volume, providing illustrations for over seven hundred scenes.

This edition of Terence, which includes lengthy commentaries on the text by the fourth century Latin scholar, Aleius Donatus, as well as those by G. Juvenalis, and J.B. Ascensius, was first published by J. Gruninger in 1496. This 1499 volume is the second edition, largely unchanged from the first. KM

7 Giorgio Valla (1447-1500). *De Expetendis, et Fugiendis Rebus Opus*. Venetiis: In aedibus Aldi romani impensis, 1501.

Giorgio Valla of Piacenza was a teacher of classics and the humanities in Pavia, Milan, and Genoa, and finally Venice, where he became a leading figure in humanistic circles between 1485 and 1500. In Venice his official title was public professor of Latin, but it is principally through his contributions to Greek scholarship that he is remembered. Valla possessed a splendid collection of Greek manuscripts, which on his death was purchased by Alberto Pio, Prince of Carpi. It survives today, more or less intact, in the Biblioteca Estense at Modena.

De Expetendis is an enormous humanistic encyclopaedia drawn from the writings of classical authors, mainly from Valla's own library, including excerpts from Euclid, Apollonius Pergæus, Ptolemy, Proclus, and the so-called Codex A of Archimedes, subsequently lost during the sixteenth century. Some of these texts appeared in print for the first time in Valla's compendium; others were newly translated into Latin. Divided into forty-nine books, the work attempts to establish mathematics as the fundamental principle underlying all knowledge. The first nineteen books are devoted to the various branches of mathematics, including music and astronomy. Portions of Euclid's *Elements*, together with Valla's commentary, appear in books 10-15. Unfortunately Valla did not live to witness the publication of his great work. After many years of delay, *De Expetendis* was eventually published in 1501 by the author's friend, the famous printer-scholar Aldus Manutius, under the editorship of Valla's adopted son Gianpietro. PO

CASE FIVE

Works from ca. 1600

1 *The Bible, that is, the Holy Scriptures conteined in the Olde and New Testament, translated according to the Ebrew and Greeke…* London: Imprinted by the Deputies of C. Barker, Printer to the Queene, 1599.

This version of the English Bible, known as the Geneva Bible, was produced in Geneva by a group of English Protestant scholars who were in exile there to avoid religious persecution during the reign of Queen Mary (1553-1558). Newly translated from the Greek and Hebrew, it was largely the work of William Whittingham (d. 1579), the brother-in-law of Calvin's wife, and his assistants Anthony Gilby and Thomas Sampson. First published in 1560, it was allowed to be imported from the continent, and began to be printed in England in 1576. The Geneva Bible instantly became extremely popular, being much smaller and more portable than the "Great Bible" of 1539, moderate in price, and with the text conveniently divided into verses. Often referred to as the "people's Bible", there were at least 150 editions between 1560 and 1640, and seven editions in 1599 alone, the year in which this copy was printed. Even after the publication of the King James or Authorized version in 1611, the Geneva Bible continued for at least another generation to be the family Bible of England. AD

2 Robert Devereux, Earl of Essex, defendant (1566-1601). *A Declaration of the Practises & Treasons Attempted and Committed by Robert late Earle of Essex and his Complices, against Her Maiestie and her Kingdoms, and of the proceedings as well at the Arraignments & Conuictions of the said late Earle and his Adherents, as after. Together with the very Confessions and Other Parts of the Euidences Themselues, Word for Word Taken out of the Originals*. London: Robert Barker, 1601.

This account of the allegedly treasonable actions of Queen Elizabeth's former favourite, the Earl of Essex, was written by Francis Bacon, at the state's request, to justify Essex's execution in February, 1601. Essex had been a generous patron and benefactor to Bacon in earlier times, but by 1601 Bacon had risen to power himself and was one of the crown prosecutors at Essex's trial.

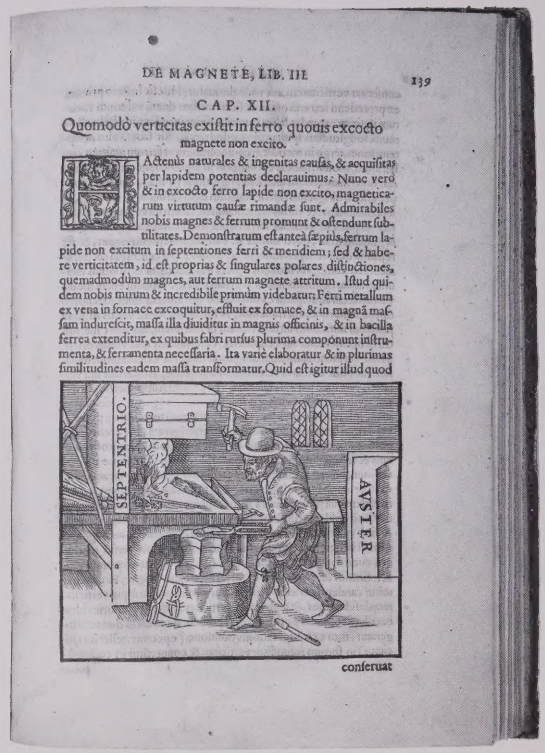
In his twenties the handsome and charming Earl of Essex had been much in favour with the Queen, then in her fifties. In 1593 he was admitted to the Privy Council, and although his influence subsequently waned through a number of misadventures and rash actions, in 1599 he was appointed Lord Deputy of Ireland with orders to proceed against the uprising in Northern Ireland led by the Irish rebel, Tyrone. In June 1599, however, Essex entered into a treaty with Tyrone, which seriously displeased the Queen. Essex rushed back to London to see his Sovereign in person and plead his cause but he was placed under house arrest for several months. In June of 1600 he was brought to trial on several charges including the "dishonourable and dangerous treaty" with Tyrone. The court sentenced him to dismissal from all offices of state and to continued imprisonment in Essex House. In August he regained his liberty, but not his position at court nor the favour of the Queen.

In January 1601 Essex, smarting under Elizabeth's continuing displeasure, was induced by several of his friends and supporters to contrive a rash plot to supplant by force those of the Queen's advisors who he believed had poisoned her mind against him, among them, Sir Walter Raleigh. On the 8th of February, Essex marched into London with a band of about two hundred armed men and confidently called on the populace to rally around him. He did not receive the support he expected from the alarmed citizens and was instead himself taken prisoner. His trial occurred on February 19th. Francis Bacon, as one of the prosecutors, spoke tellingly against his former benefactor, accusing him of rebellion and treason. Essex was found guilty and sentenced to death. The Queen, after some hesitation, signed his death warrant on February 24th and on the 25th Essex was beheaded at the Tower of London. The Earl had been a popular figure, however. Sympathetic ballads on his death were circulated and his executioner is said to have narrowly escaped death at the hands of a London mob on the day of the execution. It was therefore judged prudent to publish a full account of his wrongdoings as well as his last words and his confession and Francis Bacon, who had argued so vehemently against Essex at his trial, was commissioned by the Queen to prepare this work. In 1603 Bacon published an *Apologie* in which he attempted to justify his conduct toward Essex. KM

3 William Gilbert (1540-1603). *De Magnete, Magneticisque Corporibus, et de Magno Magnete Tellure. Physiologia Nova, Plurimus & Ægumentis, & Experimentis Demonstrata.* Londini: Excudebat Petrus Short, 1600.

William Gilbert of Colchester, physician-in-ordinary to Elizabeth I and James I, made his major contribution to science in the field of physics. One of the great books in the history of science, *De Magnete* was the result of eighteen years of labour. The magnetic properties of the lodestone were known in ancient Greece, but it was Gilbert who put forward the notion that the earth itself was a gigantic magnet, and it was he who gave the name of "pole" to the extremities of the magnetic needle. Although principally concerned with magnetism, he made an important digression in chapter two on the attractive eVects of amber, which he diVerentiated from those of magnetism. He describes other substances exhibiting the same eVect, for which he coins the term "electrics" (from the Greek word for amber). Gilbert thus establishes electricity as a distinct discipline, and was the first to use the terms "electric force", and "electric attraction". In addition he invented the first instrument to measure electrical impulses, the "versorium". The author's own discoveries and experiments are marked in the text by asterisks: a large asterisk denoting a significant discovery, a small asterisk signifying a lesser one.

De Magnete was the first major treatise to be published in England based on experimental methods of research. It was reissued several times on the Continent during


DE MAGNETE, LIB. III. 139

CAP. XII.

Quomodò verticitas existit in ferro quouis excocto magnete non excito.

Actenùs naturales & ingenitas causas, & acquisitas per lapidem potentias declarauimus. Nunc verò & in excocto ferro lapide non excito, magneticarum virtutum causæ rimandæ sunt. Admirabiles nobis magnes & ferrum promunt & ostendunt subtilitates. Demonstratum est anteà sæpiùs, ferrum lapide non excitum in septentiones ferri & meridiem; sed & habere verticitatem, id est proprias & singulares polares distinctiones, quemadmodùm magnes, aut ferrum magnete attritum. Istud quidem nobis mirum & incredibile primùm videbatur: Ferri metallum ex vena in fornace excoquitur, effluit ex fornace, & in magnâ massam indurescit, massa illa diuiditur in magnis officinis, & in bacilla ferrea extenditur, ex quibus fabri rursus plurima componunt instrumenta, & ferramenta necessaria. Ita variè elaboratur & in plurimas similitudines eadem massa transformatur. Quid est igitur illud quod

conseruat

the seventeenth century, and had a great impact on the works of Kepler, Bacon, Boyle, Newton, and especially Galileo who adduced Gilbert's theories to support his own proof of the validity of Copernican cosmology.

PO

4 Richard Hakluyt (1552?-1616). *The Principal Navigations, Voiages, Traffiqves and Discoueries of the English Nation, Made by Sea or Ouer-land, to the Remote and Farthest Distant Quarters of the Earth, at any Time Within the Compasse of These 1500 Yeeres : Deuided into Three Seuerall Volumes, According to the Positions of the Regions, Whereunto They Were Directed.* Imprinted at London: By George Bishop, Ralph Newberie and Robert Barker, 1598-1600. 3 vols.

Born in about 1552, probably in London, Richard Hakluyt was educated at Christ Church, Oxford where his interest in "the sweet studie of the historie of Cosmographie" was fostered. Regarded as the first professor of modern geography at Oxford, he gave public lectures, illustrating his talks with "the new, lately reformed maps, globes, spheres, and other instruments of this art, for demonstration in the common schools." He was particularly interested in the exploration of North America and the search for the Northwest Passage, and often spoke with sea captains, merchants and English sailors about their experiences. Hakluyt began work on *The Principall Navigations* in 1588 and the first edition, in one volume, was printed in 1589. The enlarged second edition, in three volumes was printed between 1598 and 1600. Hakluyt includes accounts of medieval voyages and travels, the Mediterranean and Asia Minor, India, Siam and Africa. Volume three is devoted to explorations of the new world.

"The history of Elizabethan expansion is to a great extent the work of Richard Hakluyt ... He preserved a mass of material that would otherwise have perished, and he handled it with an enthusiasm and common sense which have made his work live through the centuries in a manner that its mere content would not have ensured" wrote his biographer, George Bruner Parks. SA

5 Livy. *The Romane Historie written by T. Livius of Padua. Also, the Breviaries of L. Florus. With a Chronologie to the Whole Historie, and the Topographie of Rome in Old Time.* Translated out of Latine into English, by Philemon Holland. London: Printed by Adam Islip, 1600.

Philemon Holland (1552-1637) lived most of his life in Coventry where he had a small medical practice; late in life he became headmaster of Coventry School. He devoted himself to translating the classics, and his translation of Livy's *Ab Urbe Condita* was his first publication, "the first fruits of a few-yeers studie". He dedicated the work to Queen Elizabeth "my dread soveraine":

> [Livy], in penning the Historie of the greatest state in his time, for exquisite eloquence had not his equall; no more than your Highness in glorious government at this day, any second.

A portrait of the Queen faces this dedication. Thomas Fuller in his *The History of the Worthies of England* (1662) calls Holland "the translator generall in his age".

Titus Livius was born at Patavinum (Padua) and probably came from a wealthy family. His history of

Rome consisted of 142 books but of these only books one to ten and twenty-one to forty-five are extant, and forty-one and forty-three are incomplete. The missing books are known from the *Epitomae* by Lucius Annaeus Florus, here translated as *Breviaries*, which are interposed in the appropriate places in the text. The history begins with the story of Aeneas after the fall of Troy and the legendary founding of Rome, and ends with the reign of Augustus.

Livy sets out his intentions in the Preface:

> I ... to the utmost of my power, have endevoured to eternise the worthie deeds of that people which is the soveraigne of the whole world ... But unlesse I be deceived with the affectionate loue of mine owne commensed worke, never was there Commonweale, either more mightie, more holie, and devout, better stored of good precedents, or into which covetousness and excesse more lately crept, or wherein povertie and frugalitie, were so greatly or so long time honored, insomuch, as the more they wanted, the lesse they desired. Now of late daies wealth hath brought in avarice, abundant pleasures haue kindled a desire by riot, lust, and loose life, to perish and bring all to naught.

Livy has been criticised for his uncritical use of sources, his failure to consult readily available documents and his ignorance of economics, military tactics and geography, but his eloquent, clear and dramatic style has ensured his popularity through the ages. He succeeded in preserving the essential flavour of Rome for succeeding generations.

This copy came from the Savile family's library at Rufford Abbey, Nottinghamshire, with their arms on the front and back covers and a label inside reading: "It is particularly requested that no Book or Pamphlet belonging to the Library be removed from it for any purpose whatever, and that all books taken from the Shelves be restored to their places by the Reader before he quits the Room." The binding is by Hering, of London. EAJ

6 *The Pomander of Prayer: Certane Godlie Prayeris to be Useit of All Christin Men and Wemen.* Scotland. ca. 1600.

Written in a secretary hand in Lowland Scots dialect. With decorated initials in red and black. Bound in contemporary calf with the initials "I P" stamped on either side of the centre medallion on the covers. One exhortation ("How to beharf zour self aforr ze go to bed) is written in red. There are quite elaborate initials and some underlining in red.

"Certane godlie meditatioins maid in forme of prayeris by S. Augustyne" form part of this work.

Some of the prayers were used by Thomas Becon (1512-1567), in his work of the same title printed in London in 1558. EAJ

7 Ostilio Ricci (b. 1540). *L'Vso dell'Archimetro.* Italy. ca. 1600.

Written in a cursive script, possibly in the holograph of Levinus Hulsius (d. 1606), with illustrations and diagrams. This work is in several sections, including, for example, "Problemi necessarii per l'architettura militare & ciuile", "Divisione della linea", and "Dell'ordine toscano". This is a work encompassing a number of subjects, including surveying, mathematical and measuring instruments and mensuration.

Ostilio Ricci was a mathematician and tutor to the Grand Duke of Tuscany's pages. For a time he was one of Galileo's teachers. In this work he is described as "Ostilio Ricci da Fermo, mathematico, et architteto del Sereniss. Gran Duca di Toscana".

Pages [91-128] contain *Unserricht und Beschreibung dess Proportional Circkels* by Levinus Hulsius, which was published in 1604 at Franckfurt with the title, *Dritter Tractat der Mechanischen Instrumenten.*

Levinus Hulsius wrote on a number of subjects besides scientific ones, including exploration and travel, history and numismatics.

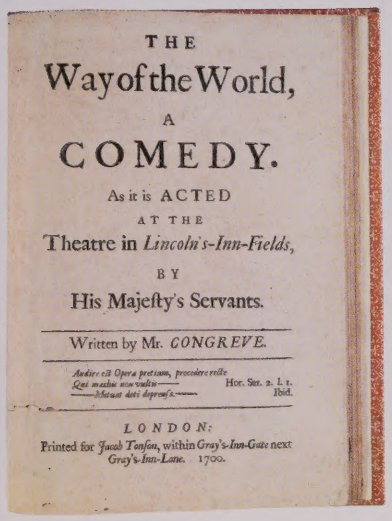
This copy comes from the library of the noted Galilean scholar, Stillman Drake. EAJ

L'EVRIDICE
D'OTTAVIO
RINVCCINI
RAPPRESENTATA
NELLO SPONSALITIO
Della Christianiss.
REGINA
DI FRANCIA, E DI
NAVARRA.
IN FIORENZA, 1600.
Nella Stamperia di Cosimo Giunti.
Con licenza de' Superiori.

8 Ottavio Rinuccini (1562-1621).
L'Euridice. In Fiorenza: Nella Stamperia di Cosimo Giunti, 1600.

Generally acknowledged to be the first opera for which the music is extant, *L'Euridice* was commissioned to be produced as part of the public wedding festivities celebrating the marriage of Henry IV, King of France to Maria de' Medici. The first performance took place at the Palazzo Pitti on October 4, 1600, with the composer Jacopo Peri taking the part of Orpheus. The question of who actually composed the music is still open to debate. It is known that Giulio Caccini was responsible for some of the music, although Rinuccini, the author of the libretto, only mentions Peri in the dedication. To make matters even more complicated, Caccini managed to have his setting of the opera published some time before Peri's version appeared early in 1601. Nevertheless, it was a great success, and "opera in musica" became the normal mode of performance for lyrical dramas. LF

Works from ca. 1700



THE
Way of the World,
A
COMEDY.
As it is ACTED
AT THE
Theatre in *Lincoln's-Inn-Fields*,
BY
His Majesty's Servants.

Written by Mr. *CONGREVE*.

Audire est Opera pretium, procedere recte
Qui mechi non vultis — Hor. Ser. 2. l. 1.
— *Matuni dati deprensi.* — Ibid.

LONDON:
Printed for *Jacob Tonson*, within *Gray's-Inn-Gate* next *Gray's-Inn-Lane*. 1700.

1 William Congreve (1670-1729). *The Way of the World: a Comedy. As it is acted at the Theatre in Lincoln's-Inn-Fields, by His Majesty's Servants.* London: Printed for J. Tonson, 1700.

Congreve's final dramatic piece was composed towards the end of 1699, following a summer visit to Boughton House in Northamptonshire, home of the Earl of Montagu, to whom the play is dedicated. First performed by Betterton's company at the Theatre in Lincoln's-Inn Fields, with Anne Bracegirdle in the principal role of Mrs. Millamant, the play enjoyed only moderate success. It was performed again in 1705, 1715, and most notably in 1718, with Anne Oldfield as Millamant. After long neglect, it was revived by the Mermaid Society in 1904, and has been performed many times this century. PO

2 Daniel Defoe (1661?-1731). *The Two Great Questions Consider'd.* London: Printed by R.T. for A. Baldwin, 1700.

Although Defoe's modern reputation is based principally on his prose fiction, it was as a political pamphleteer that he was better known during his day. In 1700 Carlos II, King of Spain, died childless. In a deathbed will he bequeathed his throne to the Duke of Anjou, grandson of Louis XIV. The French monarch, however, was pledged by treaty not to lay claim to the Spanish throne, either for himself or for his heirs. Whether or not Louis would adhere to the terms of the treaty, is the first of the two questions that Defoe poses. The second concerns the measures England might take in the event of Louis violating the treaty. Challenging Tory opposition to any interference in European affairs, Defoe provides a cogent analysis of the crisis from a Whig standpoint. Fearful of French ambitions in Europe, particularly with respect to English commercial interests, King William and the Whigs concluded that war with France might be necessary in order to prevent a dynastic union of France and Spain. PO

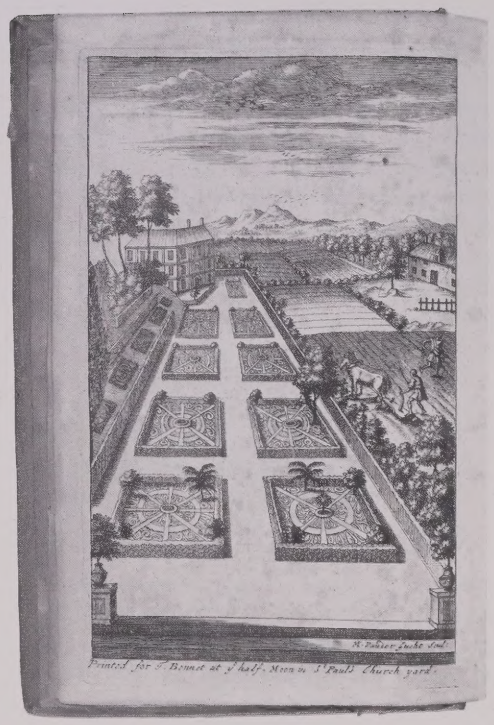
3 John Dryden (1631-1700). *Fables Ancient and Modern. Translated into Verse from Homer, Ovid, Boccace, & Chaucer. With Original Poems.* London: Printed for Jacob Tonson, 1700.

Dryden's last collection was published in early March 1700, just two months before his death. It consists of a series of tales or narrative episodes in verse, translated or paraphrased from Homer, Ovid, Boccaccio, and Chaucer, supplemented by a few original poems, including a verse dedication to Mary Somerset Butler, Duchess of Ormond. In his preface, Dryden discusses the genesis of the main theme of the work – the Trojan War. He had begun compiling a small collection of stories about the Trojan War, drawn from the first book of Homer's *Iliad*, and from books XII and XIII of Ovid's *Metamorphoses*, which recount the causes of the war and the quarrel between Ajax and Odysseus over the armour of Achilles. Struck by the similarities between Ovid and Chaucer, and between Chaucer and Boccaccio, Dryden decided to add his own renditions of *The Knight's Tale*, *The Nun's Priest's Tale*, and *The Wife of Bath's Tale*, and several tales from the *Decameron*.

Fables were greatly admired by Dryden's contemporaries, William Congreve and the young Alexander Pope. The collection remained popular throughout the eighteenth century, and was republished many times, reaching a sixth edition by 1755. Its popularity continued into the nineteenth century, and earned praise from Keats, Byron, and Tennyson. PO

4 Charles Leigh (1662-1701?). *The Natural History of Lancashire, Cheshire, and the Peak, in Derbyshire: with an Account of the British, Phœnician, Armenian, Gr. and Rom. Antiquities in those Parts.* Oxford: Printed for the author; and to be had at Mr. George West's, and Mr. Henry Clement's, 1700.

After receiving his M.D. degree from Cambridge, Charles Leigh established a flourishing medical practice in his native Lancashire. In addition to several papers read before the Royal Society, Leigh wrote a number of medical pamphlets in Latin on mineral waters, much of the material being incorporated in English translation into his *Natural History*. The work is divided into three books: the first describes the climate, fauna and flora of the three counties; the second touches on various medical case studies and observations; the third describes the antiquities and archæological remains of the area. The text is supplemented by twenty-four etched plates. Displayed in the exhibition is the plate depicting Pooles-Hole (known today as Poole's Cavern) near Buxton in the Peak District of Derbyshire, with its imposing stalactite and flowstone formations, suggesting human and animal forms. Leigh found over four hundred subscribers for his book, including such local members of the aristocracy as William, Duke of Devonshire and William, Earl of Derby. PO



5 Timothy Nourse (1635-1699). *Campania Fœlix, or, A Discourse of the Benefits and Improvements of Husbandry*. London: Printed for Tho. Bennet, 1700.

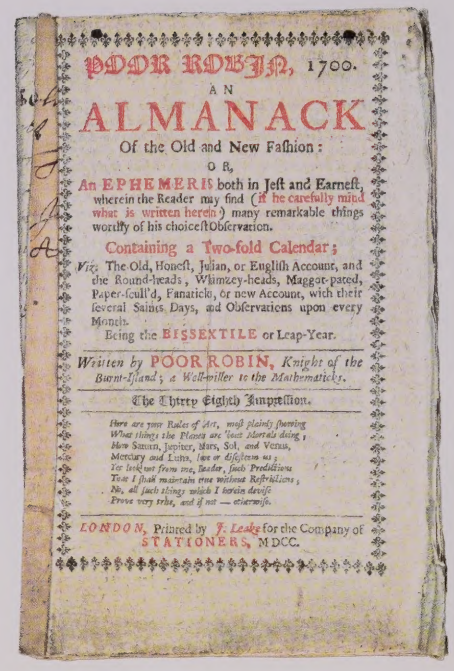
A preacher of some renown, Timothy Nourse gave up holy orders on his conversion to Roman Catholicism, and retired to his family estate at Newent in Gloucestershire, where he devoted himself to the study and pleasures of country life. He wrote *Campania Fœlix* at a time when improvements in farming methods were being widely debated in England. The old system of common lands, which the author dismisses as "Seminaries of a lazy, Thieving sort of People", is strongly indicted, while the practice of fallowing every third or fourth year is highly commended. Nourse acknowledges the advantages to be gained from new crops from the Continent, provided they are introduced judiciously into domestic farming. In particular, he strongly advocates the cultiva-

tion of hemp and flax for clothing, mulberries for silk, and walnuts for nuts, oil and timber. There is much moral commentary in the book, such as the condemnation of inns and taverns. The book concludes with an interesting and somewhat prophetic essay on the pollution caused by smoke from coal fires in London, which was having such a deleterious effect on the fabric of public buildings, in particular on St. Pauls Cathedral, at that time still under construction after the Great Fire of 1666. As a remedy Nourse prescribes the use of wood and charcoal as a healthier and more economic substitute for fossil fuel. PO

6 *Poor Robin, 1700 : An Almanack of the Old and New Fashion, or, An Ephemeris both in Jest and Earnest*. 38th impression. London: Printed by J. Leake for the Company of Stationers, 1700.

Annual almanacs were a lucrative mainstay of the printing industry. The printing and distribution of almanacs was a monopoly, and under the direct control of the Company of Stationers from 1603 until 1775. During the second half of the seventeenth century their popularity was such that some 400,000 copies of various almanac titles were published annually. *Poor Robin* brought in respectable sales in the range of 10,000 copies per year.

"Poor Robin" was the pseudonym used by William Winstanley (1626-1698), who was the compiler/editor from its inception in 1662 until his death, although the series continued under this name until 1776. It was one of the many "burlesque" or mock almanacs, and as its



POOR ROBIN, 1700.

AN

ALMANACK

Of the Old and New Fashion:

OR,

An EPHEMERIS both in Jest and Earnest, wherein the Reader may find (if he carefully mind what is written herein) many remarkable things worthy of his choicest Observation.

Containing a Two-fold Calendar;

Viz. The Old, Honest, Julian, or English Account, and the Round-heads, Whimzey-heads, Maggot-pated, Paper-scull'd, Fanatick, or new Account, with their several Saints Days, and Observations upon every Month.

Being the BISSEXTILE or Leap-Year.

Written by POOR ROBIN, *Knight of the Burnt-Island; a Well-willer to the Mathematicks.*

The Thirty Eighth Impression.

Here are your Rules of Art, most plainly shewing
What things the Planets are 'bout Mortals doing;
How Saturn, Jupiter, Mars, Sol, and Venus,
Mercury and Luna, low or displeasm us;
Yet look out from me, Reader, such Predictions
Tho I shall maintain true without Restrictions;
No, all such things which I herein devise
Prove very true, and if not — otherwise.

LONDON, Printed by *J. Leake* for the Company of STATIONERS, MDCC.

title suggests, combined jokes and satire with much of the useful information found in conventional almanacs. For instance, the calendar pages contain the standard saint's days, but also indicate "villain's days" (i.e. Bluebeard, born 1 December), and there is a facetious as well as a serious chronology of world events.

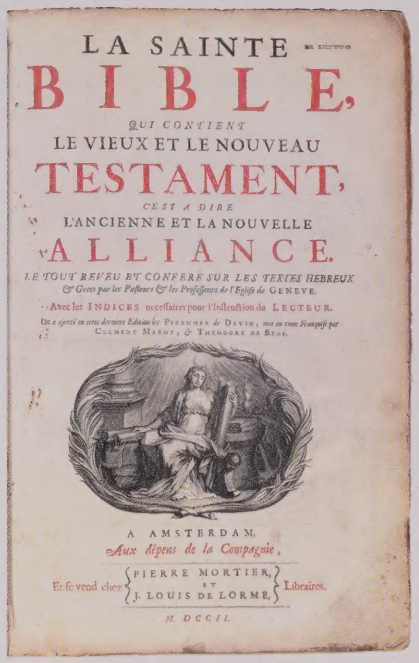
Almanacs were issued in several formats and prices, both bound and unbound, and were also generally available interleaved for use as diaries. The compiler, in the

preface to this edition for 1700, notes that it is available with "Writing-Paper bound betwixt the Leaves of it, in which my honest Countryman may write when his Cow went to Bull, when he paid the Smith his Tally, &c. or if he be a Batchellor, he may (if he pleases) write Love-Verses in them". The Fisher copy is interleaved and has been heavily annotated by Bradley Whalley, detailing prosaic daily occurrences and amounts spent on various household goods. AD

7 *La Sainte Bible : qui contient le Vieux et le Nouveau Testament.* A Amsterdam: Aux dépens de la Compagnie, et se vend chez Pierre Mortier, et J. Louis de Lorme Libraires, 1702.

This is an example of a French Protestant Bible, the text of which can be traced back to the edition first published in 1560 by Robert Estienne, the work of Jean Calvin (1509-1564) and Théodore de Beza (1519-1605), known subsequently as the French Geneva version. It was revised many times after 1560 and this edition is reprinted from a version published at Geneva in 1693.

Like many other works subject to strict regulation and censorship in France, this text of the Bible was printed in Amsterdam. The book production of the Netherlands during the eighteenth century was greatly augmented by the printing of books banned by censorship in other countries. Amsterdam was also the source of many pirated editions, which often appeared with the imprint, as here, "Aux Dépens de la Compagnie". AD


LA SAINTE
BIBLE,
QUI CONTIENT
LE VIEUX ET LE NOUVEAU
TESTAMENT,
C'EST A DIRE
L'ANCIENNE ET LA NOUVELLE
ALLIANCE.
LE TOUT REVEU ET CONFERE SUR LES TEXTES HEBREUX & Grecs par les Pasteurs & les Professeurs de l'Eglise de GENEVE.
Avec les INDICES necessaires pour l'Instruction du LECTEUR.
On a ajouté en cette dernière Edition les PSEAUMES de DAVID, mis en rime Françoise par CLEMENT MAROT, & THEODORE DE BEZE.
A AMSTERDAM,
Aux dépens de la Compagnie,
Et se vend chez PIERRE MORTIER, ET J. LOUIS DE LORME, Libraires.
M. DCCII.

Canadian and European Works from ca. 1800

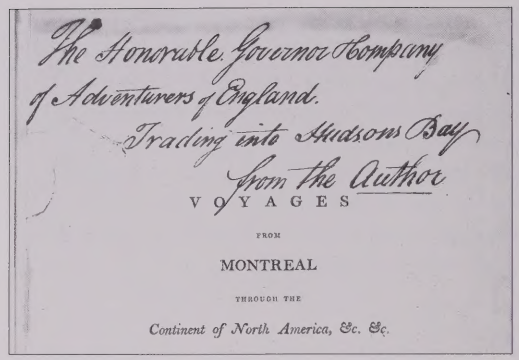
1 *Canadian Constellation*. Niagara, Upper Canada: S. & G. Tiffany, 1799-1800.

Established at Niagara in Upper Canada by Silvester and Gideon Tiffany on 20 July 1799, this weekly was printed by both men until 18 January 1800, when Silvester announced he was withdrawing from publication. It was continued by his brother until July 1800. An early issue of the newspaper recorded the printers' philosophy:

> It is a truth long acknowledged that no men hold situations more influential of the minds and conduct of men, than do printers; political principles are sucked from, nursed and directed by, the press, and when they are just, the community is in unity and prosperity; but when vicious, every evil ensues; and it is lamentable that many printers produce the latter or no effect; and to which of these classes we belong, Time will unfold ... (*Canada Constellation*, 2 August, 1799)

SA

[on display in Maclean-Hunter Room]


The Honorable Governor & Company
of Adventurers of England.
Trading into Hudsons Bay
from the Author

VOYAGES

FROM

MONTREAL

THROUGH THE

Continent of North America, &c. &c.

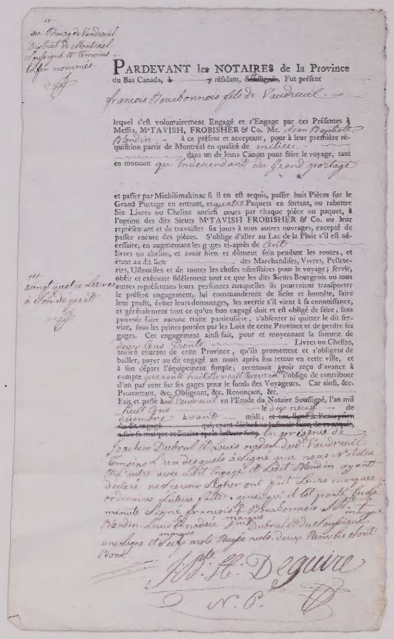
Author's presentation inscription on title page of Mackenzie's *Voyages*, 1801.

2 Sir Alexander Mackenzie (1764-1820). *Voyages from Montreal on the River St. Laurence, Through the Continent of North America, to the Frozen and Pacific Oceans, in the Years 1789 and 1793, with a Preliminary Account of the Rise, Progress, and Present State of the Fur Trade of that Country*. London: Printed for T. Cadell, J. and W. Davies, Strand; Cobbett and Morgan, Pall-Mall; and W. Creech, at Edinburgh by R. Noble, 1801.

Scottish fur trader and explorer, Alexander Mackenzie arrived in Montreal in 1779. With Peter Pond he founded Fort Chipewyan on Lake Athabasca and from there set out on his exploring expedition of 1789, down the great river which was to later bear his name, hoping to prove Pond's thesis that the river flowed into the Pacific. Instead he followed its course from Great Slave

Lake to the Arctic Ocean. "[T]he practicability of penetrating across the continent" was the "favourite project of my own ambition," and so he planned a second expedition, travelling westward from Fort Chipewyan across the Rocky Mountains. He crossed from the watershed of the Peace River to that of the Fraser, but was advised by natives to travel to the Pacific overland, rather than following the Fraser to its mouth. He ended his voyage by travelling down the Bella Coola River.

Mackenzie left the West in 1795, and became a partner in McTavish, Frobisher and Company, returning to England in 1799. His *Voyages ... to the Frozen and Pacific Oceans* was published in 1801 and he was knighted a year later. He had hoped to form a trading enterprise that would span the continent, entailing a union of the North West Company and the Hudson's Bay Company, but failed in his endeavours. He retired to Scotland and died there in 1820. SA



PARDEVANT les NOTAIRES de la Province du Bas Canada, ~~&~~ ~~résidant, Soussignés~~, Fut présent

François Bourbonnois dit de Vaudreuil

lequel s'est volontairement Engagé et s'Engage par ces Présentes à Messrs. McTAVISH, FROBISHER & Co. Mr. Alan Mackenzie Associés ~~&~~ à ce présent et acceptant, pour à leur première réquisition partir de Montréal en qualité de matelot dans un de leurs Canots pour faire le voyage, tant en montant que descendant du grand portage

et passer par Michilimakinac si il en est requis, passer trois Pièces sur le Grand Portage en entrant, et quatre Paquets en sortant, ou rabattre Six Livres ou Chelins ancien cours par chaque pièce ou paquet, à l'option des dits Sieurs McTAVISH FROBISHER & Co. ou leur représentant et de travailler six jours à nous autres ouvrages, excepté de passer encore des pièces. S'obligé d'aller au Lac de la Pluie s'il est nécessaire, en augmentant les gages ci-après de Cent Livres ou Chelins, et avoir bien et détenir soin pendant les routes, et étant au fort sur des Marchandises, Vivres, Pelleteries, Ustensiles et de toutes les choses nécessaires pour le voyage; servir, aider et exécuter fidèlement tout et que les dits Sieurs Bourgeois ou tous autres représentans leurs personnes auxquelles ils pourroient transporter le présent engagement, lui commanderont de licite et honnête, faire leur profit, éviter leurs dommages, les avertir s'il vient à sa connoissance, et généralement tout ce qu'un bon engagé doit et est obligé de faire, sans pouvoir faire aucune traite particulière, s'abstenir de quitter le dit service, sous les peines portées par les Loix de cette Province et de perdre ses gages. Ce engagement ainsi fait, pour et moyennant la somme de cinq Cent Livres ou Chelins, ancien courant de cette Province, qu'ils promettent et s'obligent de bailler, payer au dit engagé un mois après son retour en cette ville, et à son départ l'équipement simple; reconnoit avoir reçu d'avance à compte quatrevingt huit livres neuf Sous du Poids de contribuer d'un pas exemt sur ses gages pour le fonds des Voyageurs. Car ainsi, &c. Promettant, &c. Obligeant, &c. Renonçant, &c.

Fait et passé à Montréal en l'Etude du Notaire Soussigné, l'an mil huit cent dix neuf le vingt neuf de décembre avant midi; ~~et ont signé les parties présentes~~ ~~après lecture faite, &c.~~ ~~Et ont signé les parties présentes, après lecture faite, &c.~~

Joachim Patural Louis Ingold dit Vaudreuil Compagnie d'un desquels à signé avec nous N. Dalas Compagnie d'un autre avec lui engagé et Petit Rhéaume ayant déclaré ne savoir écrire ont fait leurs marques ordinaires ci-dessus et ainsi que il est ci-après fait mention signé François F. Bourbonnois dit de Vaudreuil Rhéaume Louis Ingold dit Vaudreuil

H. B. Deguise

N. P.

together to reduce competition among themselves and to combat the growth of the Hudson's Bay Company in the northwest, the North West Company extended its markets, particularly after the problems caused by the French Revolution, to the United States and China.

3 McTavish, Frobisher and Co. *Pardevant les notaires de la province du Bas Canada.* Probably printed at Montreal or Quebec, in or before 1800.

The firm of McTavish, Frobisher and Company was founded in November 1787, and after gaining control of more than half of the shares available in the North West Company, became the predominant force in the firm. Composed principally of Scottish traders who joined

In this printed fur trade engagement, meant to be completed in manuscript, François Bourbonnois of Vaudreuil signed with his mark [†] on 19 December 1800, and agreed to serve the fur traders "dans un de leur Canots". He was assigned to the middle of the boat.

SA

4 Maria Edgeworth (1767-1849). *Castle Rackrent : an Hibernian Tale, Taken from Facts, and from the Manners of the Irish Squires, before the year* 1782. 2nd. ed. London: Printed by Luke Hansard ... for J. Johnson ..., 1800.

Maria Edgeworth was one of the best known novelists in Britain at the turn of the century, and also one of the most important writers of fiction for children. Edgeworth's education was directed by her father, Richard Lovell Edgeworth (1744-1817), an Anglo-Irish landed gentleman, inventor, social reformer and Fellow of the Royal Society. She collaborated with her father on many works, including the popular and influential *Practical Education*, which combined the educational theory of Rousseau with practical, anecdotal illustration based on the Edgeworth family's own experience.

Castle Rackrent, also loosely based on some aspects of the Edgeworth family history, was the only work written without her father's advice or even knowledge, and is generally considered to be her best. It is often referred to as the first English regional novel, and set the stage for the historical novels of the nineteenth century. In fact Scott credits it with being the inspiration behind his first Waverley novel (1814), in which he tried "to emulate the admirable Irish portraits drawn by Miss Edgeworth". Set in Ireland prior to 1782 when Irish Independency was established, it consists of two linked narratives describing the decline and fall of a dynasty of Irish landlords and is narrated by Thady Quirk, the loyal family retainer, and recounted in Irish dialect. Written during the same period as *Lyrical Ballads* (1798), it shares some of Wordsworth's interest in the lives of the naïve and poor. The question of Ireland was much in the minds of readers at this period following the Irish rising of 1798, which led to the Union of Ireland and England later in 1800, the year of the novel's publication. The first edition was published anonymously early in 1800, before that Union was a fact, and the novel required a second edition the same year. It was not until the third edition of 1801 that Maria Edgeworth's name appeared on the title page. AD

5 Edward Jenner (1749-1823). *An Inquiry into the Causes and Effects of the Variolae Vaccinae*. 2nd edition. London: Printed for the author by Sampson Low, 1800.

In the early eighteenth century the practice of inoculation, or "variolation" as it was known, was introduced into Britain, but treatment was not always successful and was widely opposed. Edward Jenner, a country practioner in Gloucestershire, upon learning that milkmaids who had contracted cowpox from cattle appeared to be immune to smallpox, began to experiment by injecting cowpox lymph, taken from an infected dairy maid, Sarah Nelmes, into eight-year old James Phipps. Two months later Jenner injected James with the smallpox virus, to which the boy proved resistant. Vaccination, as the new procedure became known (from the Latin *vacca* = cow), gradually become universally accepted, and lay the foundation for the modern science

of immunology and virology. In time, preventive inoculations against scarlet fever, typhoid, diphtheria, whooping-cough, bubonic plague, cholera, yellow fever, and tetanus were developed. Today smallpox has been completely eradicated.

First published in 1798, a second edition of Jenner's account of his experiments appeared in 1800. It is illustrated by four hand-coloured plates, showing the position and development of the cowpox pustules on Sarah Nelmes's arms and hand. PO

6 Jacques-Julien Houton de Labillardière (1755-1834). *Voyage in Search of La Pérouse, Performed by Order of the Constituent Assembly, during the years* 1791, 1792, 1793, *and* 1794. London: Printed for John Stockdale, 1800.

In 1791 the Constituent Assembly of the revolutionary government of France ordered a search for the French explorer, Jean-François de Galaup, comte de La Pérouse (1741-1788), who had sailed in 1785 in search of a North-west Passage from the Pacific Ocean. Three years had passed since La Pérouse's last communication, and he and his crew were feared lost. On 28 September 1791, the ships *Recherche* and *Esperance* set sail from Brest, under the command of Rear-Admiral d'Entrecasteaux, whose principal mission was to discover the fate of La Pérouse and his crew, and also to take surveys of the South Seas, to verify existing charts, and to carry out various scientific researches. One of the three naturalists appointed to the *Esperance* was the botanist Jacques-

Plate showing *Banksia repens* (Creeping Banksia).

Julien Houton de Labillardière, who wrote the first and most widely read account of the voyage. Although the search for La Pérouse ended in failure, with much loss of life, including that of d'Entrecasteaux and two other commanding officers, and the confiscation of the ships in Java by the Dutch authorities, the expedition did make important scientific and geographical discoveries. In Van Diemen's Land (Tasmania) Labillardière collected and described more than 5000 specimens of

plants, many of them new to science, and was witness to the geographical discoveries, one of which, a peninsula in the western part of Bruny Island off the south-east coast of Tasmania, was named after him.

Labillardière's account was first published at Paris in 1799 in two volumes quarto, with a folio atlas of forty-four plates, under the title *Relation du voyage à la recherche de La Pérouse*. British interest in the voyage was immediate, with two different English translations appearing in 1800.

The fate of La Pérouse and his crew was eventually uncovered in September 1827, when the wrecks of his vessels were discovered off the coast of Vanikoro in the Santa Cruz group of islands. Ironically, the *Recherche* and *Esperance* had sailed by the island without landing. PO

7 Thomas Robert Malthus (1766-1834).
An Essay on the Principle of Population.
London: J. Johnson, 1798.

This modestly titled treatise on economics was to provide the nineteenth century with one of its most controversial ideas and fuel a debate, both acrimonious and bitter, which raged throughout the century and continues to our own day. Written as the result of discussions with his father, a friend of Rousseau and an admirer of Godwin and other utopians, on the perfectibility of society, the *Essay* presented a simple but profound thesis: population increases geometrically while food supplies increase arithmetically. The resulting imbalance can only be checked by "misery" as the poorer segments of society suffer famine and disease. Malthus also recognized "vice" and "moral restraint" as checks on population explosion and, as a clergyman, naturally advocated the latter.

In 1805 Malthus became a professor of modern history and economy at the East Indian Company College, Haileybury and lived the rest of his life quietly, lecturing to students and revising the *Essay* to defend his thesis against the numerous attacks on it. The second edition of 1803 was much expanded and the third of 1806 contained many alterations. A fourth edition appeared in 1807, but the most extensively revised edition was the fifth of 1817, which required three volumes to contain the additional facts and arguments, including a new chapter on the Poor Laws, marshalled by Malthus. The sixth edition of 1826 was the last to be corrected by him.

Although one of the central tenets of Malthusian theory – that food supplies can only increase arithmetically – is now regarded as false, the ideas advanced in the *Essay* and his other books made Malthus one of the most influential of nineteenth century thinkers. Both Darwin and Wallace for instance, acknowledged him as a crucial source for their theory of natural selection. RL

8 Hannah More (1745-1833). *Strictures on the Modern System of Female Education : With a View of the Principles and Conduct Prevalent Among Women of Rank and Fortune.* 4th edition. London: Printed for T. Cadell jun. and W. Davies ..., 1799. 2 vols.

Playwright, novelist and philanthropist, Hannah More became friends with many of the known artists and scholars in Georgian England. A member of the Bluestocking Club, she numbered among her associates Sir Joshua Reynolds, Samuel Johnson, Edmund Burke, David Garrick and William Wilberforce. More was a strong proponent of traditional values, and her *Cheap Repository Tracts* were extremely popular, selling in the millions. She believed that the poor should be educated to understand and be content with their fate in life and established clubs for women and schools for children to enable them to learn skills befitting their station. These proposals were not well received by society who believed educating the poor would lessen their interest in farming.

One of her most famous works, *Strictures on the Modern System of Female Education,* went through at least thirteen editions. Here More addressed a familiar theme – the role of the wealthy and powerful, and in particular, women of leisure, in setting an example of godly living to their inferiors. She begins her text with the lines "It is a singular injustice which is often exercised towards women, first to give them a very defective Education, and then to expect from them the most undeviating purity of conduct – to train them in such a manner as shall lay them open to the most dangerous faults, and then to censure them for not proving faultless."

More's reputation in the world of scholarship has undergone many revisions. Augustine Birrell mentioned that he buried a multi-volume edition of her works in his garden, thinking it made better mulch than worthwhile reading. Although recognized for her role in the development of the short story and the social novel, and in the formation of Victorian England, her role in the history of feminism is still being studied. Today there are several Web sites devoted to the life and writings of Hannah More. SA

Headpiece to Genesis, by de Loutherbourg.

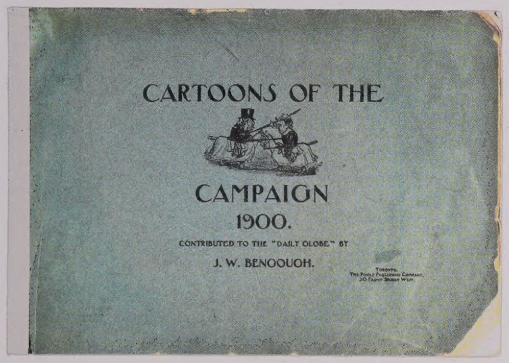
9 *The Old [New] Testament : Embellished with Engravings, from Pictures and Designs by the Most Eminent English Artists.* London: Printed for Thomas Macklin by Thomas Bensley, 1800. 6 vols.

This sumptous edition of the Bible, beautifully printed by Thomas Bensley (ca. 1760-1835) with Figgins types on Whatman's paper, was sold by subscription from 1789-1800 and eventually published in six large folio volumes by Thomas Macklin. The text was printed in two columns, 29 lines to the page, with generous margins. The full-page engraved illustrations reproduce the work of artists such as Henry Fuseli, Joshua Reynolds, and Thomas Stothard. Philip James de Loutherbourg (1740-1812) was the principal artist, contributing 22 of the 71 plates, as well as 125 vignettes which were used as head and tail-pieces. The engravers who worked on the project include Francesco Bartolozzi, John Landseer, and William Sharp.

Although referred to as the Macklin Bible, little is known of Thomas Macklin, who may have been an engraver himself before beginning his career as a print and picture dealer. He was one of several dealers who began ambitious projects at the end of the century, such as John Boydell and his "Shakespeare Gallery" (1786). Original works of art were commissioned to illustrate literary texts, and these were then reproduced as engravings and sold individually or in sets. The original paintings were on display in private galleries such as Macklin's Poets' Gallery in Pall Mall, and drew a large attendance. Macklin died in 1800, and the seventh volume of the Bible, containing the Apocrypha, was not published until 1816. AD

CASE EIGHT

Canadian and European Works from ca. 1900



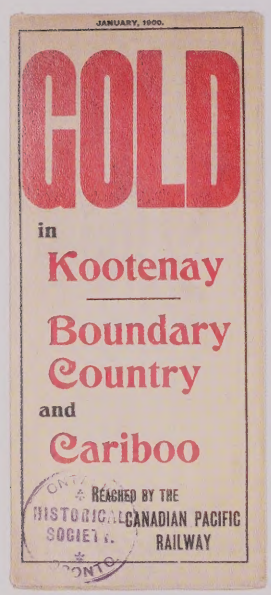
1 J.W. Bengough (1851-1923). *Cartoons of the Campaign. Dominion of Canada General Election, 1900. Reprinted from the Toronto "Daily Globe."* Toronto: Poole Pub. Co., [1900?]

One of Canada's most celebrated cartoonists, John Wilson Bengough was born and died in Toronto. His career began at George Brown's *Globe*, but he left that newspaper to found the satirical weekly *Grip*, published from 1873 to 1894. He is best known for his caricatures of John A. Macdonald which, to this day, remain the standard depiction of Canada's first prime minister.

The 1900 election pitted the Conservatives under Sir Charles Tupper against the Liberals under Sir Wilfrid Laurier. Included among the caricatures are several of Sir Hugh John Macdonald, who had given up the premiership of Manitoba to run against the Liberal, Clifford Sifton. Described as "his father's son", he is shown as a little figure, lost under an enormous top hat. The Conservatives, and Macdonald, lost the election. The publishers note at the beginning of the text: "It is confessed on all hands that the Cartoons contributed to the *Daily Globe* by Mr. J.W. Bengough during the campaign of 1896 did more to win the victory for the Liberal Party than any other single argumentative force. No less effective were those published by the same journal from his pencil in the campaign of 1900." SA

2 Canadian Pacific Railway Company. *Gold in Kootenay, Boundary Country and Cariboo Reached by the Canadian Pacific Railway.* [S.l.: s.n.], 1900.

The Gold Rush to the interior of British Columbia occurred between 1860 and 1863 when thousands of miners flooded into the territory, resulting in the rapid development of the area. Even at the turn of the century the Canadian Pacific Railway continued to advertise to attract miners and other workers to further develop the region whose "Treasure Chests are Now Open to the World". A detailed map accompanies the enthusiastic text and photographs of settled regions. New workers were reassured that "no known mining country enjoys a happier or more complete immunity from disturbing



questions than British Columbia", with a "noticeable absence of rowdyism and crime". Included in the text are extracts from British Columbia's mining laws (not applicable to the Yukon), and instructions on the most efficient way of travelling to the region, by the Canadian Pacific Railway Company. SA

3 National Council of Women of Canada.
Les Femmes du Canada, leur vie et leurs oeuvres.
[S.l.: s.n., 1900?]

Compiled by the National Council of Women of Canada, this handbook was prepared at the invitation of the Hon. Sydney Fisher, Minister of Agriculture and Chairman of the Commissioners of the Paris Exhibition, to provide an examination of the role and status of women in Canada, for the Paris Exhibition of 1900. Under such headings as "legal and political status", "professions and careers", "education," "art handicrafts and music", "church work," "charities and reform", "immigration" and "Indian women", a number of Canadian women, including the Countess of Aberdeen, Lily Dougall, Madame H. Gérin-Lajoie, Adelaide Hoodless, Mrs. W. Wilfred Campbell, and Pauline Johnson, prepared essays, studies and statistics. The text was published in English and in French, and was reprinted in 1975. SA

ST. GEORGE STREET, NORTH FROM HARBORD STREET

4 *Toronto : Album of Views.* Toronto: Published by the Dominion Pub. Co., for the T. Eaton Co., 1900.

View books of photographs were published in great numbers around the turn of the century. Usually consisting of illustrations of important buildings – legislative, educational and religious, and busy commercial streets, they sometimes also included scenes of natural beauty, parks and ravines, as this work does. What makes this album, produced for the T. Eaton Company, unusual is its large size, when compared with the usual small oblong texts. SA

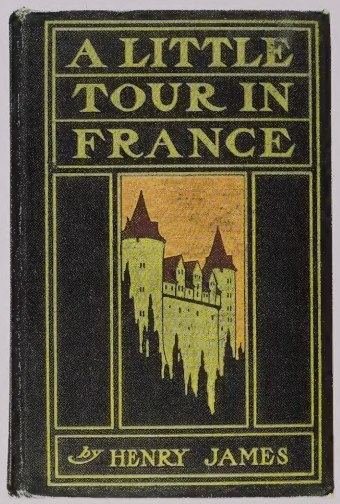
5 Joseph Conrad (1857-1924).
Lord Jim : a Tale of the Sea. Toronto: W. J. Gage & Company, 1900.

Conrad is renowned as a masterful narrator of colourful sea adventures whose stories mask, yet also reveal, the author's fascination with the individual faced with making choices between good and evil. The sea provided complete isolation from the entanglements of civilization and served to make these internal struggles stand out with particular force. Conrad drew material for his novels from his own experience of events he witnessed and personalities he met in different parts of the world as a member of the British merchant navy for sixteen years.

Lord Jim, first published in 1900, is considered to be one of Conrad's finest novels. The tale began as a short story which Conrad then put aside for a time. When William Blackwood asked him for a contribution to *Blackwood's Magazine*, Conrad resurrected the tale but developed it into a novel instead.

The first Canadian edition of *Lord Jim* was also published in 1900. W.J. Gage & Co. Ltd., a company which specialized in the publication of school books, had been in the publishing business in Ontario for forty years, continuing on the firm of Adam Miller & Co.

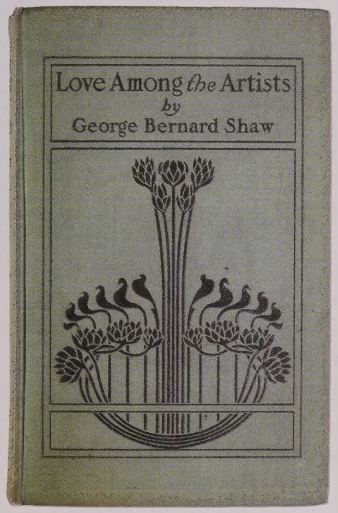
MGY



6 Henry James (1843-1916).
A Little Tour in France. Boston and New York: Houghton, Mifflin, c1900.

First published in 1884, this work is ranked as one of the classic titles in travel literature. It originally appeared serially in the *Atlantic Monthly* through 1883 and 1884 with the title *En Provence*. Numerous revisions were made to the serial version before it was published in book form. James had previously used the title *A Little Tour in France* for an article published in 1878, also in the *Atlantic Monthly*. When this article was later included in *Portraits of Places* (1883) with a different title, *Rheims and Laon: a Little Tour*, he adopted its original title as the one he would use for his new book.

This 1900 edition was designed by the distinguished American printer and typographer, Bruce Rogers (1870-1957), widely recognized as one of the most talented book designers of his time. He is associated primarily with the Riverside Press, a private press founded in 1888 by Henry Houghton in Cambridge, Massachusetts as a subsidiary of Houghton, Mifflin of Boston. MGY



7 Bernard Shaw (1856-1950).
Love Among the Artists. Chicago: H. S. Stone, 1900.

The third of Shaw's five novels, this work was written in 1881, at a time when his genius had not yet been recognized. His fiction had been going the rounds of the publishers without evoking the least sign of interest. For nine years, he had filled five quarto pages a day and for nine years he had been forced to rely on his mother for room and board. Shaw was too young and inexperienced to know that it was not the lack of literary competence that betrayed him, but rather his hostility to respectable Victorian thought and society. This novel marks a cardinal turning point in his development. It finished his jejune career as a rationalist materialistic freethinker. He found he could get no further with this line of thought and consciously abandoned it, concentrating instead on the mystical thing called genius. It is the first time that Shaw uses the old trick of making the woman go after the man, who is himself the first of a line of historical characters, whom Shaw's powers of entertainment make out to be much more pleasant than their originals may have been.

While Shaw's novels found no favour with English publishers, American magazines were pleased to accept his work. This novel was first serialized in *Our Corner*, running from November 1887 through to December 1888. The first English edition did not appear until 1914.

Describing the work in the preface to the first edition, Shaw wrote: "There is absolutely no upshot at all. The parties are married in the middle of the book; and they do not elope with or divorce one another, or do anything unusual or improper. When as much is told concerning them as seemed to me at the time germane to my purpose, the novel breaks off." The reader is then invited to add a final chapter, should something more conclusive be preferred. LF

8 William Butler Yeats (1865-1939).
The Shadowy Waters. London: Hodder and Stoughton, 1900.

Forgael, the pirate, is in search of treasure; following strange human-headed birds, who are guiding him into untravelled waters. His men are about to mutiny, when a royal ship appears, carrying a royal couple and a hold full of treasure. The king is killed and the queen brought before Forgael. By playing a magic harp, he enchants her, causing her to think they are lovers who have known each other for a thousand years. When he wants to disabuse her of the notion, she refuses to believe him, and when he chooses to follow the birds to an uncertain future, she cuts the rope tying the two ships together, preferring to live or die at his side rather than face life without him.

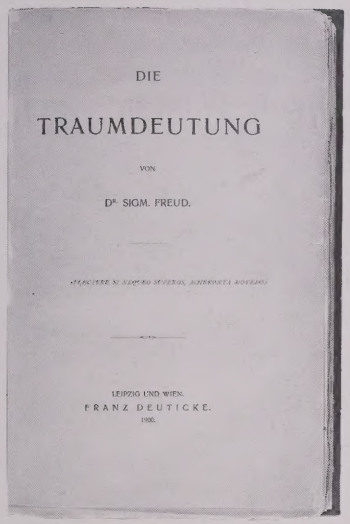
Yeats had wanted this play to be the culminating masterpiece of the theater of symbolism; but in the version produced before 1900, it was so overloaded with detail that the story line was hard to discover. Between 1885 and 1900 it had grown into an encyclopedia of the author's knowledge and theories of symbolism, and when, in 1905, Yeats tried to summarize it for an Abbey Theatre audience, the author was himself uncertain what the hero's victory implied about the supernatural world. In the acting version Yeats pruned away much of the decoration, leaving it cleaner and enhancing the unity of mood, but critics still remarked on its shortcomings both as a dramatic concept and as a work for the stage. A production proved impossible to mount until January 1904, during Yeats's absence in America. Upon his return, he set about making a "stage version", which was produced at the Court Theatre in London on July 8, 1905. It was favourably received and Yeats immediately began to revise the play with a view to a possible Abbey Theatre revival.

Two versions exist: the "poetic version" which continued to appear in printed editions of his poems and the "acting version" which was reproduced in successive editions of his dramas. The definitive stage version was first produced at the Abbey on December 8, 1906 and was an edited version of the revised poetic text. The poetic version of the play was printed first in the *North American Review* (May 1900) and then in book form by Hodder and Stoughton (December 1900), while the first acting version was issued by A.H. Bullen in 1907.

LF

9 Sigmund Freud (1856-1939).
Die Traumdeutung. Leipzig: Franz Deuticke, 1900.

A kind of talisman of the twentieth century, during which so many of the ways we regard ourselves and those around us are conditioned by the theory and practice of pyschoanalysis, *Die Traumdeutung* heralded an age of self-reflected consciousness. It was Freud's greatest single work, containing all the basic components of Freudian analysis: the erotic nature of dreams, the 'Oedipus complex', the libido, wish-fulfillment, displacement, and repression.



DIE

TRAUMDEUTUNG

VON

DR SIGM. FREUD.

LEIPZIG UND WIEN.
FRANZ DEUTICKE.
1900.

The Interpretation of Dreams has become not only a seminal text of the twentieth century, but also a rare one. It was actually published on November 4th 1899 (the presentation copy to Freud's colleague, Wilhelm Fliess, was dated Oct. 24th, 1899) and issued in an edition of only six hundred copies. It sold slowly, as a second edition was not necessary until 1909.

Sigmund Freud entered the University of Vienna in 1873 at the age of seventeen and was awarded his M.D. degree in 1881. After five years of postgraduate study he began a private practice in 1886. During these years his research was primarily concerned with the anatomy of the brain stem and he studied pediatric neurology with Jean-Martin Charcot in Paris. He collaborated with Josef Breuer on *Studies in Hysteria* (the case of "Anna O") in 1895, describing the technique known as "Cathartic hypnosis", but their association was short-lived. He then began an intense association with Wilhelm Fliess, which lasted until after the publication of the "dream book". Over the next thirty-nine years Freud refined, adjusted, and rearticulated his theories, with *Three Essays on a Theory of Sexuality* (1905), *Beyond the Pleasure Principle* (1920), *The Ego and the Id* (1923), and *Inhibitions, Symptoms, and Anxiety* (1926) as well as many more general works. *Civilization and its Discontents* (1930) was one of the most influential of these books. In 1938 Freud and his family were forced to flee Nazi occupied Austria and he died in England the following year. RL

10 Max Planck (1858-1947).
Zur Theorie des Gesetzes der Energieverteilung im Normalspectrum. [Leipzig: J.A. Barth, 1900]

With the publication of this report in the *Verhandlungen der Deutschen Physikalischen Gesellschaft* in the December 1900 issue, Planck revolutionized the course of physics and marked the beginning of modern science. In this work he reported that his researches into the manner in which heated bodies radiate energy led him to postulate that energy is emitted only in indivisible amounts called quanta, the magnitudes of which are proportional to the frequency of the radiation. He was a reluctant revolutionary and was driven to introduce the theory by the force of his logic. Because his discovery ran counter to

classical physics, it was years before the consequences of his achievement were generally recognized.

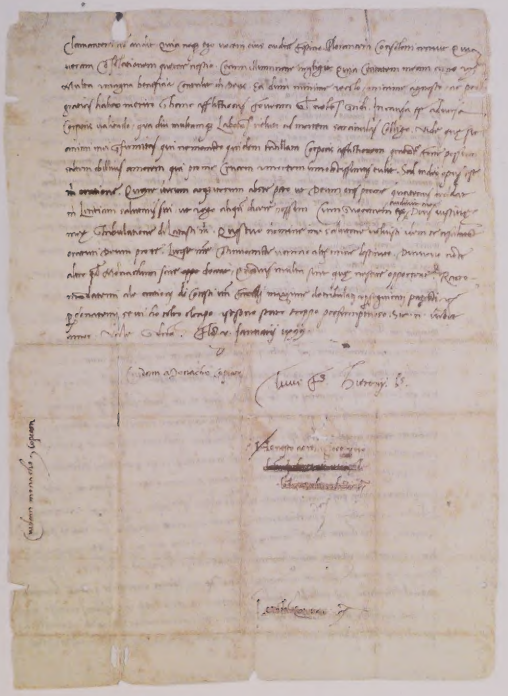
Together with Einstein's Theory of Relativity (1911), Planck's Quantum Theory changed our understanding of space and time and forced mankind to revise some of its most cherished philosophical beliefs, and has led to industrial and military applications that affect every aspect of modern life. Max Planck was awarded the Nobel Prize for Physics in 1918. LF

11 *The Holy Bible, containing the Old and New Testaments*. Glasgow: David Bryce and Son; London: Henry Frowde, Oxford University Press, 1901.

In contrast to the immense Bible of 1800 in the previous case, this miniature illustrated edition of the complete Bible in 876 pages, measures only 42 x 28 mm. It was produced by the new technology of photo-lithography as a facsimile edition from the Oxford University Press Nonpareil 16mo Bible, and includes illustrations by C.B. Birch.

The Glasgow firm of David Bryce & Sons was one of the most prolific and successful makers of miniature books. They published many small books, including dictionaries, gazeteers, and works of literature, which were cleverly marketed in special leather or metal cases or lockets, often with a magnifying glass included. Bryce produced several different Bibles, as well as New Testaments and the Book of Common Prayer, but his first complete miniature Bible appeared in 1896. In 1911, to commemorate the tercentenary of the Authorised Version, the firm produced a miniature Bible in a Renaissance-style binding, affixed with a chain to a tiny wooden lectern. The Bibles were available in many elaborate binding styles, in both cloth and leather. This copy in dark purple cloth originally had a metal medallion carrying the photographs of King Edward VII and Queen Alexandra glued to the centre of the front cover, and was probably issued to mark the coronation in 1902. AD

Italian works from ca. 1500



Second page of Benivieni's letter of Jan. 5, showing signature.

1 Girolamo Benivieni (1453-1542).
Letter to a monk (name erased). Florence.
Jan. 5, 1499/1500.

Girolamo Benivieni was one of a celebrated group of humanists in Florence, and an ardent supporter of Girolamo Savonarola (1452-1498). In the 1490s, after the death of Lorenzo de' Medici, Savonarola, an ascetic, Dominican monk, became ruler of Florence. His powerful sermons had effected a total transformation in the life of the city, changing its citizens temporarily from immoral lovers of pleasure to abstainers and hymn-singers. His desire to reform the whole of Italy and the Church brought him into conflict with the Pope, Alexander VI. Public opinion turned against him. He was excommunicated in 1497, but this only made him more obdurate, and he was charged with heresy and schism. On 25 May 1498, he, and two other monks, were executed.

This letter, written in a mixture of Latin and Italian, includes remarks on a monk's moral obligations and contains veiled references to Savonarola's execution. It is signed: tuus F[iliu]s Hierony[mus] b[enivienu]s.

2 Girolamo Benivieni (1453-1542). *Commento di Hierony. B. Sopra a Piu Sue Canzone et Sonetti dello Amore et della Belleza Diuina.* Impresso in Firenze: per S. Antonio Tubini & Lore[n]zo di Francesco Venetiano & Andrea Ghyr. da Pistoia, a di vii. di Septempbre, 1500.

In this collection of poetry, Benivieni's prose commentary links his poems together and forms a philosophical

and mystical treatise detailing his ever increasing belief in and love for God. Thus, while commenting on each line, he was also formulating his own doctrine of mystical theology. The work is in three parts, the first "sopra piu sue canzone et sonetti de lo amore et de la belleza diuina" (on his songs and sonnets of love and divine beauty), the second "in ella quale sitracta della ruina della anima dallo amore diuino et della perturbatione consequente a quella" (in which is treated of the destruction of the soul by divine love and the disturbing consequences thereof), and the third "nella quale sitracta della releuatione della anima et della vnione di quella col suo fine: che e epso Dio" (in which is treated of the relevance of the soul and of its final union to that which is its end: which is God himself).

The work is dedicated to Giovanni Francesco Pico della Mirandola, nephew of Benivieni's great friend, Giovanni Pico della Mirandola, who had died in 1494.

The Fisher Library copy belonged to Benivieni and has his holograph annotations and corrections, presumably in preparation for a new edition. EAJ

2 Antiphonary. Italy. ca. 1500.

Written on vellum, probably in Florence, in the last part of the fifteenth century, and covering the period from the first Sunday in Lent to the Sunday after Easter, with plainsong notation. The Antiphonary contains the chants not only for the antiphons or responses, but also for all sung parts of the divine service. The large size meant that choristers standing around the volume could easily see the notes and words and would not need a copy each. The manuscript is rubricated and the initials are in red and blue.

The twenty-one illuminations, each with a long and elaborate marginal trailer, were added at a later date and usually bear no relation to the text which they partially obscure. One illuminated initial, for example, shows a monk holding a music book. The text below him "Ubi duo ul' tres agregati fierit i[n] no[m]i[n]e meo i[n] medio eo[rum] su[m]" translates: Where two or three are gathered in my name, I am in their midst. Some of the initials are adapted from the illuminated miniatures in the Squarcialupi Codex, ca. 1410-1415, now in the Biblioteca Medicea Laurenziana, Florence.

The volume is bound in original wooden boards and brown leather with metal reinforcements and bosses. It is unusual to find the bosses still intact. EAJ

Canadian trade and commerce in 1900

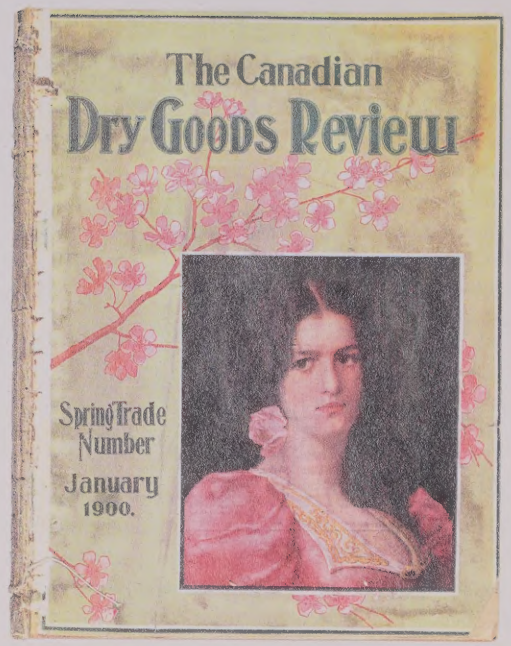
Trade magazines from the Maclean-Hunter collection are an important source of information on specific trade policy and practice of the time, and also present a wealth of pictorial material from the extensive advertisements describing machinery, products and services.

1 *Bookseller and Stationer.*
Vol. XVI, no. 7 (July 1900)

Articles on the trade, book reviews, and especially advertisements from publishers have made this journal of immeasurable value in studying the history of the book in Canada. The issue of January, 1900 spoke favourably of the market for Canadian books. Improved prosperity was only one of the factors; the editors spoke of several Canadian writers who had achieved fame at home and abroad; and of the high standard reached in excellence of typography, binding and the general appearance of Canadian editions. "It is significant that the best selling books are either by Canadian authors or are Canadian editions."

2 *Canadian Dry Goods Review.*
Vol. X, no. 1 (January 1900)

First published in 1891, *Dry Goods Review* announced that it would address itself particularly to the fabric, clothing and millinery trades. The editors resolved in this first issue of 1900 to increase the value of the paper to its readers.



Not only were certain departments to be enlarged and improved, but the subject of window dressing was to receive even greater attention than in the past. Articles on office management and the finances of a retail business were to be expected, and the paper committed itself to "the most trustworthy information regarding prices and styles in dry goods suited to the Canadian market."

3 *Canadian Grocer.*
Vol. XIV, no. 43 (October 1900)

Toronto newspaperman John Bayne Maclean began his publishing empire with this, his first trade magazine, advertised as "the only one of its kind in Canada circulating extensively among Grocers and General Merchants in the Provinces of Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland, Ontario, Quebec, Manitoba, British Columbia and the Territories".

4 *Canadian Printer and Publisher.*
Vol. IX, no. 7 (July 1900)

This organ of the printing trade, first published in 1892 is particularly noteworthy for its illustrations of printing equipment, especially presses. Stationery, inks and engraving processes also came under the scrutiny of the editors.

5 *Rod & Gun in Canada.*
Vol. 2, no. 2 (July 1900)

"The fishing and game interests of the Dominion have hitherto had no publication especially devoted to them, and beyond an occasional article in some of the sporting magazines of the United States, and a stray reference in English journals, no tribute is paid to the unlimited wealth Canada possesses in its magnificent water stretches and boundless woodlands" according to the first issue of this journal, dated June, 1899. Written to appeal to those delighting in "the pleasures of the camp", the magazine was to provide articles on game shooting, fishing, canoeing, trap shooting, and also to the encouragement of amateur photography.

6 *Trader & Canadian Jeweller.*
(May 1900)

This "journal devoted to the interests of the jewelry and kindred trades" celebrated its twenty-first year in 1900. In addition to articles and advertisements on jewellery, silverware and watches, there was a regular optical column on the practical aspects of fitting spectacles.

SA

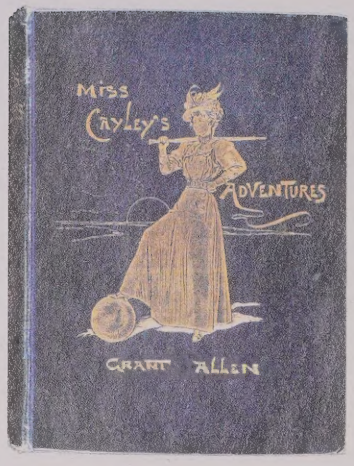
Canadian literature in 1900

Although earlier in the nineteenth century some Canadian novelists, especially Thomas Haliburton and May Agnes Fleming, had proven popular beyond the nation's boundaries, the period 1880 to 1920 saw an enormous increase in the publication of fiction by Canadian writers as it became possible to make a living by writing popular fiction. Very few however owed their success to their popularity in Canada. Most were first published in New York, or London and the stereotypes or sheets were then exported to Canada for a "Canadian edition" of their works. As Robert Barr wrote in an article in 1891 in the *Canadian Magazine*, "Toronto will recognize the successful Canadian writer when he comes back from New York or London, and will give him a dinner when he doesn't need it." One of the rare exceptions is Ralph Connor, whose work was published first in Canada and was enormously popular in his native land.

1 Grant Allen (1848-1899).

Miss Gayley's Adventures. London: Grant Richards, 1899.
Miss Gayley's Adventures. New York: G.P. Putnam's Sons, 1899.
Flashlights on Nature. London: George Newnes, 1899.
Twelve Tales. London: Grant Richards, 1900.

Grant Allen, born at Alwington near Kingston, Ontario, did not quite manage to cross a century, dying



at the early age of fifty-one on October 25th, 1899. His short life, however, was prolific and he produced over eighty books of philosophy, natural history and fiction. His early life in the open fields and woods of his father's parish engendered a keen observation of and lifelong love for the world of nature. He was educated privately at home, in the United States and France and matriculated at Merton College, Oxford in 1867. An early marriage ended with his wife's death and, desperate to earn a living to support a new wife, he accepted, in 1873, the position of Professor of Mental and Moral Philosophy at a small college in Jamaica. The college failed in 1876 and the Allens returned to England where Grant began his literary career, and his pen sustained him for the rest of his life.

Miss Cayley's Adventures is a typical Allen work of fiction, written four years after his most famous book, *The*

Woman Who Did. It first appeared serially in the *Strand Magazine* and was collected for publication in book form in both London and New York, with many illustrations by Gordon Browne. Grant Allen's London publisher was his nephew by marriage, Grant Richards. The Fisher Library's copy is inscribed "For dear Father with Grant's love", and is possibly his last presentation to the father who outlived him by a dozen years. The decorated covers of both the London and New York editions are striking and attractive. *Flashlights on Nature* is typical of Allen's natural history books; essays written in a popular easy style for the general public and first published in a variety of journals. It was illustrated with striking black and white images by Frederick Enoch, for which the Fisher Library possesses the original drawings. *Twelve Tales* consists of a series of short stories, all but three previously published in magazines, "chosen and arranged" by the author. RL

2 Robert Barr (1850-1912).
Jennie Baxter, Journalist. Toronto: Copp, Clark, 1899.

Although born in Scotland, in 1850, Robert Barr was brought to Canada with his family, when still a small child. After a year at the Toronto Normal School, he began teaching in a school near Windsor, Ontario. He soon turned to writing however, and worked at the Detroit Free Press until he moved to England in 1881, where he co-founded *The Idler* with Jerome K. Jerome. His more than thirty novels of suspense, adventure, the supernatural and romance include some works set in Canada. SA

3 Sara Jeannette Duncan (1861-1922).

The Path of a Star. London: Methuen, 1899.
The Path of a Star. Toronto: W.J. Gage, 1899.
The Crow's-Nest. New York: Dodd, Mead, 1901.
On the Other Side of the Latch. London: Methuen, 1901.
A Social Departure : How Orthodocia and I Went Around the World by Ourselves. Authorized ed. New York: D. Appleton, 1901.

Sara Jeannette Duncan was born in Brantford (the Elgin of her most famous novel, *The Imperialist*) in 1861. Although she was trained at the Normal School in Toronto, Duncan decided early in her career that she wanted to become a professional writer. She wrote for a number of newspapers, including *The Week*, as a freelance writer, and became a columnist for *The Globe*. In 1886 she became member of that paper's editorial

staff, the first woman to be so hired. Her first column called for the vote for women in Canada. After a year she moved to the *Montreal Star*. By autumn of 1888, deciding on a project to travel around the world and write a book about her adventures, she left Montreal, accompanied by the journalist Lily Lewis. Their travels, recounted in *A Social Departure : How Orthodocia and I Went Round the World by Ourselves*, published in 1890, became the subject of her first book. While in India, Duncan met her future husband, Everard Cotes, and after their marriage, she remained in India for the next twenty-five years. Although she retired to England, she retained her interest in her native country; two of her novels, including *The Imperialist*, which has been called "the first truly modern Canadian novel" are set there.

SA

4 May Agnes Fleming (1840-1880).

The Baronet's Bride, or, A Woman's Vengeance. New York: G. Munro's Sons, 1901, c1898.
Thrice Lost, Thrice Won, or, Estella's Husband. New York: Street & Smith, c1900.
The Heiress of Glen Gower, or, The Hidden Crime. New York: G. Munro's Sons, 1901, c1898.
The Unseen Bridegroom, or, Wedded for a Week. New York: G. Munro's Sons, 1901, c1898.

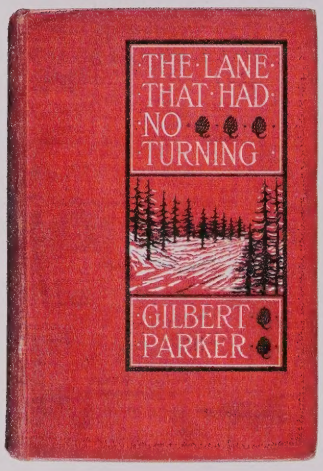
"Our first outstanding financial success as a professional novelist", May Agnes Fleming was born in New Brunswick in 1840. Her work was first published in serial format, in a number of journals and newspapers. By 1868 she had an exclusive contract with *Saturday Night;* in 1873 she agreed to publish her work serially in the *New York Weekly* to be followed by publication in the *London Journal*. The stories then appeared in book form, published by G.W. Carleton in New York. Although she died in 1880, her work was published well into the next century, as her exciting stories of adventure remained popular.

SA

5 Archibald Lampman (1861-1899). *Poems*. Edited with a memoir by Duncan Campbell Scott. Toronto: G.N. Morang, 1900.

After an abortive career in teaching, Archibald Lampman spent his life working for the Canadian Post ffice. While still at Trinity College, Toronto, some of his poetry was published in his college magazine. Later works were published in *The Week*, and in American magazines such as *Atlantic Monthly, Harper's* and *Scribner's*. Only two of his books were published during his short life – *Among the Millet* (1888), a self-published work, and *Lyrics of Earth* (1895). He died while his third book, *Alcyone and Other Poems* was being prepared for publication; it was issued privately in a few copies. *The Poems*, edited by Lampman's friend and fellow poet, Duncan Campbell Scott, included the text of this work and was published the year after his death. A second edition was published the same year. A poet who wrote of nature, Lampman felt a great affinity with Keats of whom he wrote "I have an idea that he has found a sort of faint reincarnation in me."

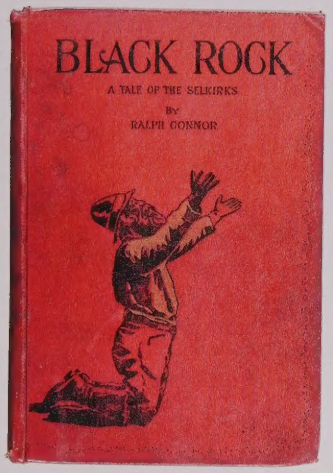
SA

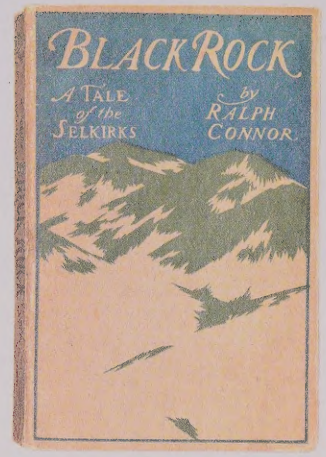


6 Gilbert Parker (1862-1932).

The Lane that had no Turning : and Other Associated Tales Concerning the People of Pontiac. Toronto: G.N. Morang, 1900.
The Lane that had no Turning : and Other Associated Tales Concerning the People of Pontiac. London: W. Heinemann, 1900.
The Lane that had no Turning : and Other Associated Tales Concerning the People of Pontiac. New York: Doubleday, Page, 1900.

Born near Napanee, Ontario, Gilbert Parker was educated at Trinity College, Toronto, where he began his studies in divinity, and also lectured on elocution. Giving up his divinity studies he began a series of recital tours, and while in Australia, found work as the associate editor of the *Sydney Morning Herald*. By 1890 he had moved to London where he lived until his death in 1932. Half of his novels, self-described as full of "poignant mystery, solitude, and big primitive incident" were set in Canada. Sixteen of his novels were dramatized as films. In 1902 he was knighted for his services to Canada as a writer; a *Montreal Herald* poll of 1903 found him to be one of the most important living Canadians, fourth after Sir Wilfrid Laurier, Lord Strathcona and Sir Charles Tupper. Parker died in London in 1932, and was buried in Belleville, Ontario. SA





7 Ralph Connor (1860-1937).
Black Rock : a Tale of the Selkirks. Various editions, 1898-1900.

Known to generations of admiring readers as Ralph Connor, Charles William Gordon was born in Glengarry County, in what was then Canada West. He became a Presbyterian Church minister and served for three years in the Northwest Territories ministering to miners and lumbermen. Then, in 1894, he was called to St. Stephen's Church in Winnipeg and remained there for the rest of his life. He began writing stories based on his missionary work in the north in the 1890s, first published in 1897 in the Presbyterian Church periodical, *The Westminster*. These led to his becoming one of the most popular novelists in Canada, with his books being printed many times both in Canada and the United States. *Black Rock* is easily the favourite, with forty or so editions, issues and impressions in the Fisher Library alone. It was published in either fifteen or sixteen chapters, with the chapter entitled, "With the shield or on it", often being omitted. EAJ

Canada and Britain in 1900

1 George M. Miller. Plans and elevations for alterations to 'Euclid Hall', 515 Jarvis St., Toronto. 1899-1901.

The house at 515 Jarvis St. was originally built in 1868 for A.R. McMaster. In 1882 it was bought by Hart Massey when he returned to Toronto to resume control of the family manufacturing business after his son, Charles, had become ill. Massey christened the house "Euclid Hall" after the elegant house he had built on Euclid Avenue in Cleveland where he had intended to spend his retirement years. When Hart Massey died in 1896, his daughter, Lillian, inherited "Euclid Hall". In 1899, after her marriage to John Treble, she commissioned Toronto architect George M. Miller to carry out extensive alterations.

Miller built a new verandah and a greenhouse on the southern side of the house; added a domed three-story turret on the southwest corner and constructed a new entrance porch with tall bay windows on either side and a sunroom above. The general effect was Victorian gothic in style, in keeping with the original design, but the interior decoration reflected the newest ideas of the time. Additional bathrooms were added. An elevator was installed. The second floor sunroom was glazed with art nouveau coloured glass. Inside the new turret, on the main floor, Miller created a magnificent smoking room in the Moorish style, with decorative arches of beaten brass, ornate hanging lamps and gleaming scimitars on the walls. The new Massey Music Hall, for which Miller had been one of the architects, had employed similar Moorish motifs to great effect and Moorish decorations had become a popular feature of fashionable Toronto homes at the turn of the century.

The house remained in the Massey family until Lillian's death in 1915. It then was used as a convalescent home for wounded soldiers, and later was purchased by Thomas Ryan of Ryan's Art Galleries. In 1963 the house was converted to become the elegant restaurant, "Julie's". In 1975 it was acquired by the Keg restaurant chain and became known as the "Keg Mansion". Although the verandah and greenhouse have been replaced with a gas station on the southern side and the front lawn has become a parking lot, the house still retains some of its original elegance and George Miller's extraordinary Moorish smoking room has survived largely intact.

KM

2 Joseph Burr Tyrrell (1858-1957).
Photographs of scenes in Dawson City, Y.T.
1899-1902.

"Soda-water wagon, April 24." 1899. Modern print.

"Dawson after the fire of 26th April." 1899. Modern print.

"Waterman in Dawson, with Post Office, for which rent is $1750 a month, in background, May 2." 1899. Modern print.

"Grocery store, corner Harper St., May 2." 1899. Modern print.

"South end of Dawson, May 18." 1899. Modern print.

"Dawson fire engine." 1899. Modern print.

"One of the first houses built in Dawson." 1901. Modern print.

St. Paul's Church, Dawson. Ca. 1901 or 1902. Modern print.

"Administrative Building in Dawson, containing the Government offices." 1902. Modern print.

"Dawson Public School, Nov. 21." 1902. Modern print.

Dawson fire engine, 1899.

Grocery Store, corner Harper St., May 2, 1899.

These photographs, taken by Joseph Burr Tyrrell between 1899 and 1902, show Dawson at the turn of the century, evolving from the shanty town and tent city that had sprung up during the Klondike gold rush of 1897 and 1898 to a more substantial town with civic buildings, schools, churches, and comfortable houses. The process was helped along considerably by a disastrous fire which occurred in the spring of 1899 and necessitated much rebuilding.

Tyrrell had first visited Dawson in the summer of 1898 while he was still employed by the Geological Survey of Canada. He had been commissioned to survey the southern part of the Yukon Territory and had taken a side trip up the Yukon River to Dawson to see the gold rush first hand. He was so impressed by the potential of some of the mining properties he saw that he resigned from the Survey the next year and returned to Dawson to set up business as an independent mining consultant and engineer. For most of the next six years, from 1899 to 1905, Tyrrell lived in Dawson. He acquired several claims on the nearby creeks and was one of the first to introduce large scale hydraulic mining to the Klondike. Eventually Tyrrell achieved some financial success but not the fortune that he had hoped for, and he left the Yukon for good in 1906. Years later, in the 1920s, Tyrrell did find his fortune – in northern Ontario, where he played a major role in developing the Kirkland Lake Gold Mine.

3 J.B. Tyrrell. *Map of Klondike Gold Field and Vicinity*. Dawson City, Y.T., 1899.

Tyrrell compiled this map as one of his first projects after arriving in Dawson in the winter of 1899. The map indicates with black dots the locations where discoveries of gold had already been made and gives the names of

many of the small rivers and creeks which drain into the Yukon River in the Klondike region – names which vividly evoke the hopes and disappointments of those who took part in the gold rush of 1897 and 1898: Eureka Creek, Bonanza Creek, Nugget Creek, Eldorado Creek, Lucky Creek, Too-Much-Gold Creek, Homestake Creek, Gold Bottom Creek, Montecristo Island, O.K. Creek, Gambler Creek, Mosquito Creek, Cripple Creek, Too-Flat Creek, Boulder Creek, No-Gold Creek, Last Chance Creek.

4 *The Daily Nugget*. Dawson, Y.T. Oct. 14, 1901.

Among the news of disastrous autumnal storms and floods is an article announcing the opening of the new Dawson public school:

> Five rooms contain an enrollment of 156 pupils … The beautiful new school house which has recently been erected by the government was thrown open this morning and for the first time was occupied by a troop of noisy youngsters.

Elsewhere an advertisement for the Ames Mercantile Company suggests Dawson's growing sophistication:

> Ladies' Fine Chinchilla, Beaver and Melton Jackets and Coats – Beautifully made, stylish silk lined Garments … Sale price: $5.00.

KM

5 William Nicholson (1872-1949). *Twelve Portraits*. Paris: Henri Floury, 1899.

Twelve Portraits was published as a portfolio in September 1899 in three editions. In the first, deluxe, edition the portraits were printed from the original wood-blocks, hand coloured by Nicholson, mounted on card stock, and signed by the artist. For the second edition the images were lithographed on cartridge paper and mounted on board, as was also done for a third edition, published by Henri Floury in Paris in an edition of one hundred copies in the same year. The work was to earn for Nicholson a gold medal at the *Exposition Universelle* in 1900.

The genesis of the series, however, began in 1897 when *The New Review* published Nicholson's portrait of Queen Victoria in its June issue to coincide with the celebration of her Diamond Jubilee. Although some critics said that Nicholson's rendition of the Queen made her look like a tea-cosy, it was well received and became quite popular. Between July and September 1897 Nicholson supplied *The New Review* with portraits of Sarah Bernhardt, Lord Roberts, James McNeill Whistler, Rudyard Kipling, Cecil Rhodes and Prince Bismark. In 1899 Nicholson wrote to William Heinemann, his publisher, and it was decided that the publication of the portfolio would both discharge the debt and earn some extra money for the perennially hard-up artist. Accordingly he completed five more portraits: Edward, Prince of Wales, W.E. Gladstone, the Archbishop of Canterbury (Frederick Temple), Sir Henry Hawkins, and Sir Henry Irving.

H.M. The Queen.

Sir William Nicholson (as he became in 1936) was born in 1872. He studied art with Hubert Herkomer and also, briefly, in Paris. A fellow student, Mabel Pryde, introduced him to her brother James, with whom he collaborated as the "Beggarstaff Brothers" on a brilliant series of black-line woodcut posters. He also married Mabel. His books of woodcuts, culminating with a second series of twelve portraits in 1902 were very successful, but he also designed stage sets and book covers, illustrated a series of children's books in the twenties and did book illustration for W.E. Henley and Siegfried Sassoon. Nicholson was foremost, however, a painter, whose still-lifes, landscapes, and portraits made him one of the most influential British artists of the twentieth century. RL

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